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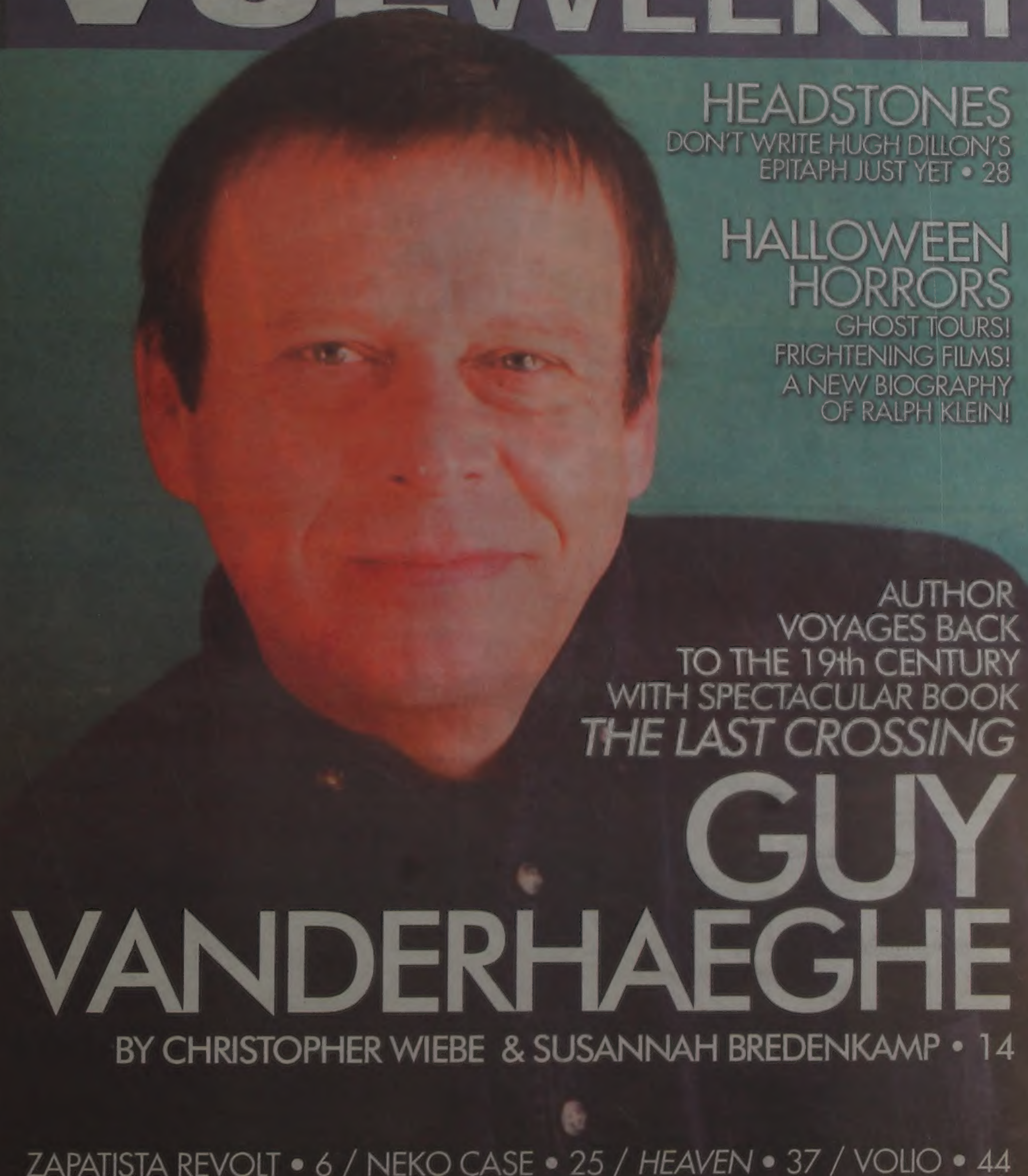
OCT 31 2002



EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

No. 367 / OCT 31 - NOV 6, 2002
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HEADSTONES
DON'T WRITE HUGH DILLON'S
EPITAPH JUST YET • 28

**HALLOWEEN
HORRORS**
GHOST TOURS!
FRIGHTENING FILMS!
A NEW BIOGRAPHY
OF RALPH KLEIN!

AUTHOR
VOYAGES BACK
TO THE 19th CENTURY
WITH SPECTACULAR BOOK
THE LAST CROSSING

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ZAPATISTA REVOLT • 6 / NEKO CASE • 25 / HEAVEN • 37 / VOLIO • 44



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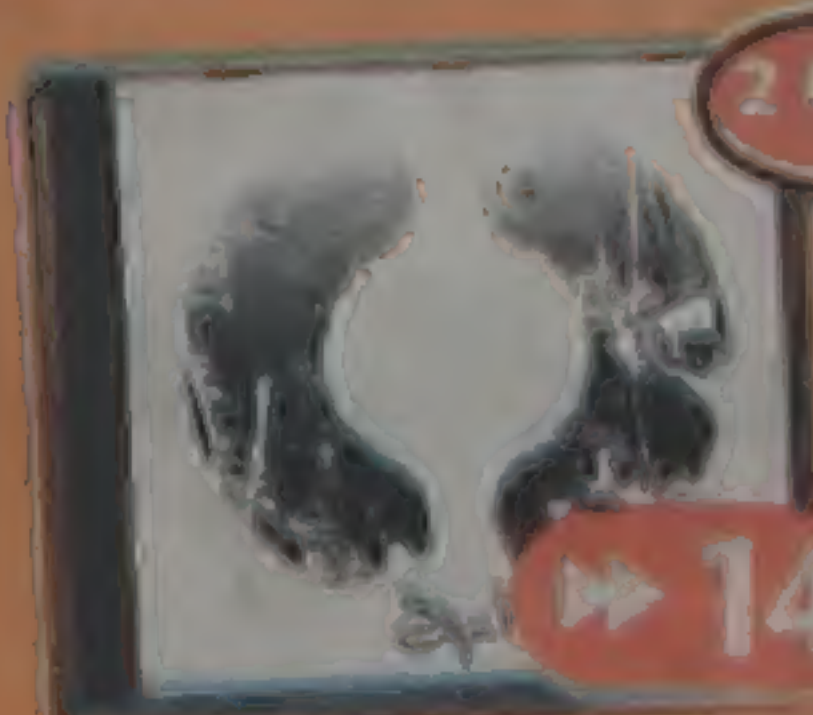
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Yeah, yeah, so Guy Vanderhaeghe got shut out of the shortlist for both the Booker Prize and the Governor-General's Award for his new novel, *The Last Crossing*. He'll just have to content himself with having written one of the best books of the year • 14

ALSO: Neko Case

won't stay boxed in • 25

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yourVUE**Club fan joins our fan club**

I wanted to write and congratulate *Vue Weekly* for its top-quality electronica section. As a frequent club-goer, it's nice to be able to have an urban weekly which contains useful and timely clubbing information. I admit I've always taken all of this for granted—but after last week I never will again.

Last week I had the horror of reading *See's* "A-T clubbing guide" and it was scary. Scary is perhaps an understatement—inarticulate and frustratingly incorrect may be a better term for it.

I love the fact that that they wrote that "we've devoted a section of the magazine to Edmonton's club scene." Their reviewers obviously

hadn't even bothered to go to most of those clubs! For example: "Anasazi (10525 Jasper Ave). The Vibe: chilled out and amiable. The People: some visors and baggy pants, curious outsiders looking for pretty girls; pretty girls. The Sound: disco, house, techno and variations thereof. Zohar spins Thursday to Saturday." As far I know this hasn't happened since the winter of 2001.

Or take their review of "The Spot (10148 105 St—after hours). The Vibe: an oasis far from the bar scene. The People: anybody here after hours is pretty much on the same wavelength; youngish crowd looking to keep it going. The Sound: techno, house, ambient." Hmmn... last time I was there, The Vibe was: empty, because The People: weren't there,

and The Doors: were padlocked.

I imagine Tom Murray and the rest of the *See* staff went on a pub crawl drinking at some advertiser's club, wrote reviews on a back of a bar tab and faked up the reviews for the rest by cut-and-pasting their What's Happening club guide in as filler.

And that's why I'm writing you at *Vue*, because frankly, I have been guilty of not writing earlier and saying how good the Vurb section is. My only advice for those people at *See*—next time you want a fake club review, cut out a clipping from from Vurb instead of your own paper, because while you may be a week out of date you won't accidentally "review" a club like Temptationz, which has been closed for... what? Three months now? — VICTORIA WONG (SNOTTY CLUBGOER AND DRUNK), VIA E-MAIL

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue



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-Peter Howell, TORONTO STAR

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-Richard Corliss, TIME MAGAZINE

"PROVOCATIVE"

-Kenneth Turan, LOS ANGELES TIMES

"VOLCANICALLY FUNNY!"

-Peter Travers, ROLLING STONE

**"AS FUNNY AND ABRASIVE
AS HIS HIT DEBUT
'ROGER & ME.'"**

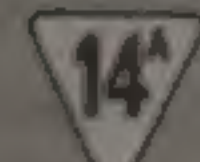
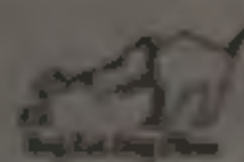
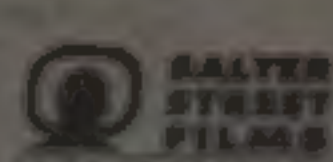
-Roger Ebert, CHICAGO SUN-TIMES



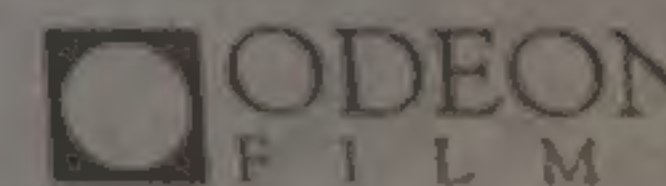
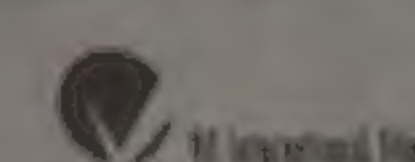
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Follow the Black Rabbit

Could an army of poor Mexican Indians be the vanguard of a 21st-century world revolution?

BY MINISTER FAUST

When most North Americans think back to 2001, their minds inevitably regiment themselves like iron filings along the force-lines emanating from the twin titan-magnets of lower Manhattan. A few may also recall Durban, South Africa, which shook the world by daring to question the global racial economy in which a few rich super-predators harvest at will among the terrestrial flock. But what nearly everyone in our gringo-Matrix homeland seems to have forgotten is the millennial eruption of the flock that grew horns and stampeded into the den of lions.

On March 11, 2001, an indigenous army of Mayan poor from Chiapas state and their supporters amassed a quarter of a million people in the main square *zocalo* of Mexico's mega-capitol. A rebel army opposing global imperialism and positing a new democracy, they walked into Mexico City without a shot being fired or an arrest being made, clad in black fatigues and ski masks, people made faceless by international industrial cannibalism, demanding their right to create their own destiny and address, in masks and all, the Mexican parliament.

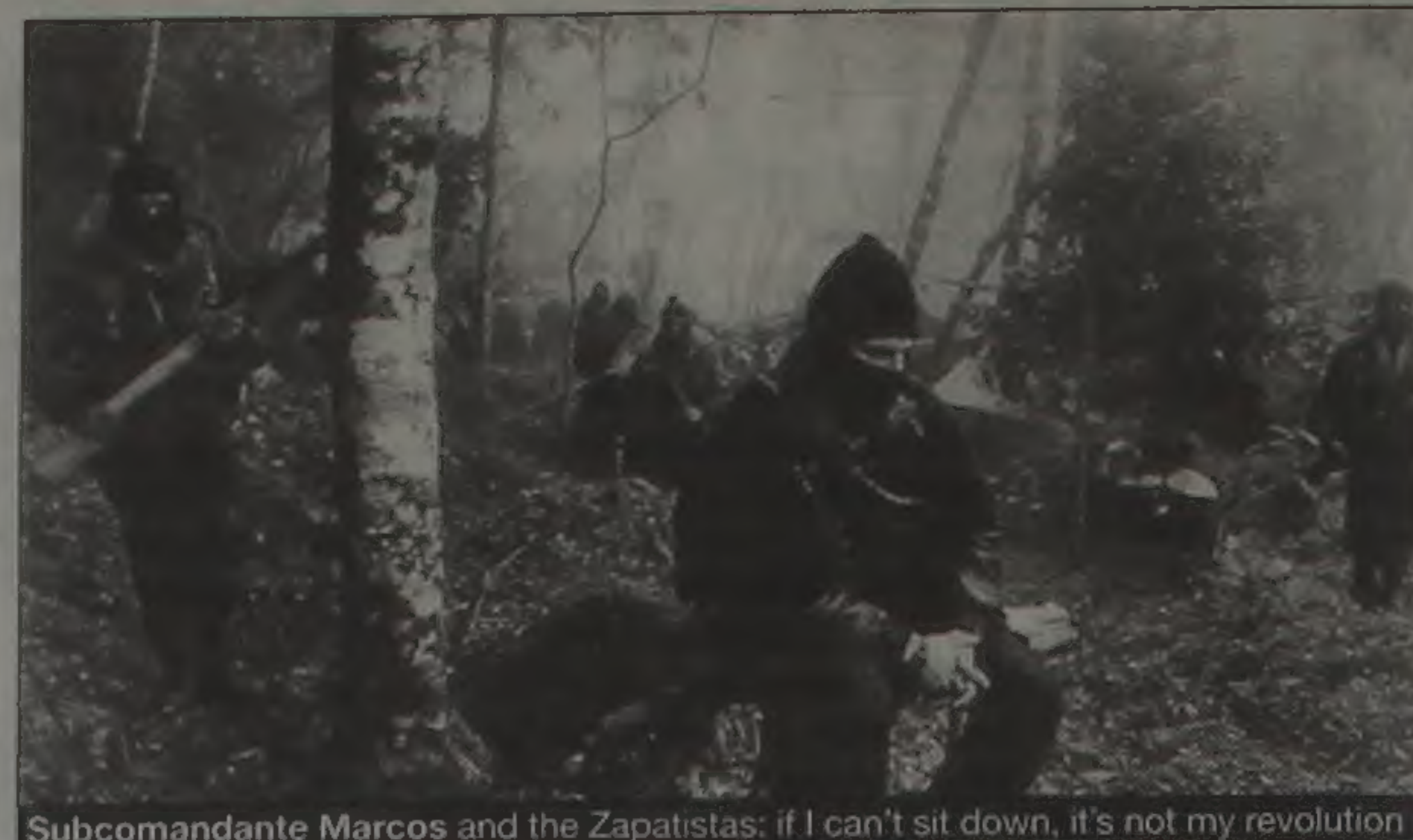
And if this weren't enough,

these 21st-century Old World/New World Mayan revolutionaries were apparently led by a poet-guerrilla priest, a latter-day Che who's published hundreds of articles on everything from IMF gangsterism to indigenous religion to the philosophical imperatives posed by children. But was Subcomandante Marcos the actual leader or merely the black-clad "white rabbit" luring the yearning progressives of Mexico and the world into a revolutionary underworld of transformation where the only leaders were the consensus-communities of the Chiapas highlands?

Theory of revolution

The Zapatista Revolt erupted on New Year's Day, January 1994, when the EZLN engaged Mexican armed forces in a series of battles. Stories vary as to their aims—some writers and critics claim they were after state power or at least the capture of a series of military bases. Chibu Lagman, local sociologist and veteran broadcaster for the leftie U.S. Pacifica radio network, disagrees. "In 1994," he says, "very early on in the rebellion, Marcos said, 'We are [eventually] going to march to Mexico City.' People interpreted it as seizure of state power. That's not what they had in mind! They spoke in the Mexican parliament!" But perhaps the EZLN simply downgraded their plans as the military unwinnability of their situation set in. "No, not with .22 rifles and shotguns!" says Lagman, asserting that no wide-scale armed revolution was ever in the EZLN's plans, a further wrinkle in the Zapatista Army paradox.

Isabel Altamirano, U of A poli-sci doctoral candidate and Zapotec Indi-



Subcomandante Marcos and the Zapatistas: if I can't sit down, it's not my revolution

an, agrees with Lagman. She says, "Since the very beginning, they said, 'We don't want to take power for us. We want to be included, to create an alternative to what we call democracy in Mexico. Because we have now [after the fall of the corrupt Institutional Revolutionary Party, the PRI] an electoral process, that means we have a democracy? No! Millions of people are excluded politically, socially and economically. When all those historically excluded can be part of it, altogether we can decide where we are going.' That is what [the Zapatistas] want."

Children of the corn

Chiapas, real-time home to the analog EZLN and four million mostly Native Mexicans, is a further facet to the Zapapadox. The state could alternately be described as fourth-world heartland, a resource-rich bread basket, the state the 1911-17 Mexican Revolution forgot and crucible of 21st-century revolution. Typical of "third world" zones, residents have surplus natural resources with deficit democracy, mass productivity for export goods producing

mass hunger for local staples. One of the most culturally fascinating yet tragic features of Mexican exploitation is NAFTA's attack on trade protection for domestic agriculture. When gringo corn from north of the border flooded southwards, millions of indigenous farmers faced destitution. But perhaps ultimately more damaging was the spiritual attack. For traditional Mexican religions, corn is an expression the geomystic connection of humanity to the divine. The Mayan are, spiritually, *people of the corn*. For them to lose production of their own natural, non-GM staple and have it replaced by made-in-U.S.A. laboratory *pap* corn is a modern destruction of the buffalo. Imagine a mythical people whose major caloric intake is the consecrated bread of the Eucharist. Now imagine their sacrament-lands seized and their staple replaced by Wonder Bread.

Perhaps to their supporters, the black garb of the Zapatistas is not so much anarchist as it is agriculturalist. They wear the soil that will grant Mexico its rebirth.

SEE PAGE 8

The great Whyte haunters

Nadine Bailey knows where all the ghosts are lurking in Old Strathcona

BY JAMES ASH

The Walterdale Playhouse began its life as a fire hall at a time when fire trucks were still pulled around the city by horses. All it took was the sound of alarm bells, it's said, to bring the steeds to their stations. "The horses are long gone," says Nadine Bailey, "but actors in the theatre late at night say they sometimes still hear bells ringing, neighing—and the clatter of hooves on concrete."

Bailey is the founder and operator of a ghost tour that begins at the Walterdale and focuses on hauntings in Old Strathcona. She offers it on weeknights every October until Halloween. "The cost of paranormal research is extremely high," she

points out—deadpan—as she makes five bucks disappear from the wallet of each enlistee before the fun begins.

Then we're off, and by the time we're back at the theatre an hour later, we've covered a lot of ghostly ground. (This is only partially due to the fact that Bailey could carve out a lucrative career for herself as a drill instructor if she ever decides to get out of the wraith business. When it's time to walk to the next

stop, she *really* moves; the 30 of us who are along tonight hurry to keep up, looking suspiciously like a bunch of second-graders afraid of getting left behind on a field trip.)

But you can't blame Bailey for wanting to keep the pace brisk. For one thing, it's colder than a vampire's heart out here tonight. And there are also quite a few stops to reach. It seems Old Strathcona has a sizable spirit population, and our tour guide has done the census.

We hear the tale of the ghost of the lonely widow who haunts the

train tracks by the railway station, shining her lantern as a beacon for the husband who never returned. And of the Princess Theatre's resident spirit, who's been known to knock on the projection room window even though that requires the ability to levitate 10 feet off the ground. We discover George, who perished in an apartment fire above

Albert's in the '40s and decided to stick around, to this day playing tricks on the staff of both the restaurant and Carol's Sweets next door.

Bailey's comments

There's more, of course; bodies in wells, Catholic school nuns who stayed true to their school even after they should have gone to their just reward, churches that refuse to be photographed. But revealing more details would spoil it, although you'll have to wait until next year before the tour comes around again. And it's worth the five-spot, as long

as you go in with the right attitude.

My biggest problem is that you don't get to enter any of the buildings with a ghost-in-residence. Being in a haunted library after hours on an October night would be a real thrill, but it's probably unfair to expect Bailey to take us there. Getting 30 people into a closed building or business would require cutting a lot of red tape. As for Albert's, it probably doesn't have a table that big.

So the ghost tour basically entails standing outside and listening to ghost stories, ones that—like all good ghost stories—seem ridiculous in the light of day. But on a cold October night, when the moon casts crazy shadows through bare trees and wind chimes rattle on empty residential streets, it's possible to believe almost anything. You look in the window of a dark old building and wonder who, or what, might be looking back at you. And you tell yourself as you walk away that the chill you felt was only the weather. ☯

halloween

your guide
to what's
really
going onVUE
NEWS

BOOKS

Vanishing point

EDMONTON—Mel Hurtig is trying to save Canada—again.

In his new book, *The Vanishing Country: Is It Too Late to Save Canada?*, the Edmonton-based author of *The Canadian Encyclopedia* and *Pay the Rent or Feed the Kids* takes on the country's political and business elite over policies he feels are leading towards the annihilation of Canadian independence. The result of three years of research and writing, *The Vanishing Country* places Canada on the brink of forever losing control of its future. In Hurtig's eyes, we're at this precarious point because of the "hollowing out" of corporate Canada as foreign head offices make decisions that were once the domain of Canadians. Looking into everything from healthcare to banking, taxation, media conglomeration and the current wave of privatization, he blames Ottawa for failing to halt the tide of foreign ownership. "One of the most important themes of this book looks at the huge differences between the goals of our political and corporate elites," Hurtig writes in the preface, "and the wishes of the majority of Canadians."

Before heading to Washington, D.C. in a few weeks to debate Brian Mulroney—whom he calls Canada's least popular PM ever—Hurtig will kick off his book tour at City Hall on Friday, November 1. He'll be speaking in the main atrium at 7:30 p.m. —DAN RUBINSTEIN

PROTESTS

Strathcona antiwar march is 300 strong

EDMONTON—Roughly 300 hundred people gathered in Old Strathcona's Gazebo Park last Saturday afternoon to protest the looming war with Iraq and the occupation of Palestine. After listening to speeches, they marched down Whyte Avenue, spilling out off the sidewalk and blocking one lane of traffic.

The march was organized to coincide with antiwar actions in cities around the world, including Amsterdam, Berlin and Tokyo as well as Washington, where tens of thousands came out for what's being described as possibly the largest antiwar march since the Vietnam War. Speaking at the Edmonton event, Peggy Morton, a local union activist, accused the U.S. of aggressive imperialism and called on the United Nations to block any potential military action. "There is only one resolution that the UN Security Council should pass," she said, "and that is one which explicitly prohibits the U.S. and any other country that joins it from launching an attack on Iraq."

Minister Faust, a prominent local activist (and frequent *Vue Weekly* contributor), questioned the role of the



U.S. as a global police officer, although he did say that Canadians are often too cynical about America's claim to be the land of freedom and opportunity. "Where else," he asked, "could a drunk-driving, coked-up, dyslexic, failed CEO, inside-trading, backwards hick governor [and] executor of the mentally retarded steal an election?"

Saturday's march was noisy but well-behaved, featuring a mix of signs and slogans. Several cars honked approvingly as they drove past and a few people poked their heads out of shops to shout their support, although one bystander was overheard wondering why there "aren't any right-wing marches." —KRIS MEEN

SPACE

Starship enterprise

WASHINGTON—A former aide to former American president Bill Clinton has added more fuel to fire for all the TLC-watching conspiracy theorists out there.

Last week, former White House chief of staff John Podesta told journalists that the Pentagon has a lot more information about UFOs than it lets on. He hinted that a 1965 Pennsylvania incident should be talked about in the same breath as the famous '50s Roswell "crash" that the military denies had anything to do with little green men.

Podesta has teamed up with the American specialty SciFi Channel to form a coalition of Americans to petition for the opening of the old Pentagon UFO files. They're calling on the Pentagon to declassify all records of UFO incidents that are more than 25 years old. If that were done, it would allow researchers to check the facts on a 1965 incident in Kecksburg, Pennsylvania, where a group of witnesses claim a tiny ship (the size of a conventional automobile) was seized by the military. The official line is that the object was a small meteor. Podesta wants that case to be the first set of files the military turns over for public scrutiny.

Of course, Podesta has just

launched a new PR firm—and the SciFi Channel is one of his first major clients—so his tirade against the Pentagon needs to be taken with more than a grain of salt. —STEVEN SANDOR

MONEY

Merge overkill

OTTAWA—Just when you thought it was safe to make a deposit at your friendly neighbourhood bank, federal Finance Minister John Manley has once again raised the spectre of bank mergers.

Manley didn't say anything specific about big banks pairing up; he just asked a pair of committees—the House of Commons finance committee and the Senate banking committee—to take another look at the way Ottawa reviews merger proposals. Essentially, he wants to clear up the public interest guidelines included in the review process, which banks have criticized as being too vague. "There is nothing new that I'm aware of that's on the horizon immediately," Manley said to Canadian Press about impending mergers. "This gives us a chance to... be prepared in the event that something does come along. I'm not trying to encourage a proposal here."

In 1998, when then-finance minister Paul Martin nixed mergers between the Royal Bank and Bank of Montreal, and between Toronto Dominion and CIBC, the banks were furious. The fall-out from those aborted deals, which seemed to ambush Ottawa when they were announced, led to the creation of today's review process. Now, four years later, despite Manley's assurances that he simply wants t's crossed and i's dotted, it appears the banks are getting restless. —DAN RUBINSTEIN

BUSINESS

Mining their own business

DRAYTON VALLEY—Digging metals out of the ground has long been crit-

icized as an environmentally hazardous pursuit, but a report published by the Pembina Institute and MiningWatch Canada this week concludes that it doesn't make much economic sense either.

"Looking Beneath the Surface: An Assessment of the Value of Public Support for the Metal Mining Industry in Canada" shows that federal government subsidies to the mining industry have increased to \$383 million a year, but the industry is delivering fewer jobs and less economic activity than it used to. For each of the 29,248 miners working in Canada in the 2000-01 fiscal year, Ottawa gave \$13,095 to the industry—a 20 per cent increase over the \$10,945 per mining job it spent in 1994-95. The number of jobs, meanwhile, has dropped from 33,380 to its present level. And over the same period, mining's contribution to Canada's Gross Domestic Product declined eight per cent, from \$4.9 to \$4.5 billion, while the overall contribution to the GDP by industry increased 22 per cent.

"The richest vein of gold the Canadian mining industry has ever tapped was the one they discovered in the taxpayer's arm," Joan Kuyek, national co-ordinator of MiningWatch Canada, said in a release. "The federal government's tax breaks and public spending on the mining industry are wildly out of proportion to its declining economic importance."

"The pattern of federal expenditures reflects a deeply embedded focus on supporting the non-renewable resource extraction economy of Canada's past," added Mark Winfield of the Pembina Institute, the report's lead author.

Among the report's recommendations are calls for Ottawa to bring the taxes mining companies pay into line with the general corporate tax structure and to devise economic strategies for mine-dependent communities. That last one is a large and challenging step, but it's better than sinking money into a bottomless pit.

—DAN RUBINSTEIN

VUEpoint

BY SEAN AUSTIN-JOYNER
AND DANIELLE FENSKE

A test of Mill power

Many Edmontonians—at least those who don't live, work or study in Mill Woods—are probably susceptible to preconceived notions about the neighbourhood. Thanks to mainstream media's fascination with crime coverage (especially violent crime) too many of us associate Mill Woods with drive-by shootings and ethnic gangs and not much more.

Mill Woods is unique. It's huge, with more residents than Red Deer. It's also one of Edmonton's most culturally and economically diverse neighbourhoods, home to new Canadians from throughout the world and a wide range of rich and poor. So why all the fuss at last week's annual general meeting of the Grant MacEwan College Students' Association?

It began normally enough. The budget was discussed, some of the duties of executive officers were altered. Then, when Matthew Glass, vice-president (academic) of Grant MacEwan's City Centre campus, was asked why the name of the school's Mill Woods location was changed from "Millwoods Campus" to "South Campus," his response amused some and enraged others.

"Do you want to really go to school in Mill Woods?" the elected official said as a mixture of laughter, gasps and, eventually, boos emanated from the 50-attendee crowd.

After the meeting, Glass explained his comment. "It was a joke," he said. "I live in Mill Woods, anyway." Sheila Weisser, South Campus's student life co-ordinator, who was at the meeting, believes Glass's rookie status prompted the comment. "He made it as an offhand remark," she said in her Mill Woods office two days later. "He realized it was inappropriate as soon it was out."

But many people who live in Mill Woods or attend the campus aren't as forgiving. Richard Young, a City Centre student originally from Mill Woods who attended the meeting, was particularly offended. "I have a loyalty to Mill Woods," said Young. "It's a superiority complex with [Glass]."

Of the estimated 7,796 full-course equivalent students at Grant MacEwan's four campuses, South Campus hosts 12 per cent—many of whom live in the surrounding Mill Woods area. Nathan Mison, president of the City Centre Students' Association, said a statement of apology for Glass's comments will appear in an upcoming edition of *Intercamp*, the school's student newspaper. But an apology may not be enough to soothe the bruised egos of many South Campus students. Keri Lundberg feels the educational level of the campus is of the same high quality as the other three. "I would have been wondering what he meant by that," she said. "We like going to school here. We're here for an education and nothing else." ☺

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Zapatista

Continued from page 6

Still, if the EZLN could march into Mexico City without being mass-arrested, gassed, beaten or shot, surely NAFTA poster-boy Vicente Fox and his Mexican state can't be all bad. Not so, says U of A political scientist Julian Castro-Rea. "The Mexican government," he says, "didn't have many choices left because of pressure from society. People said they had the right to come without being harassed by the army." Government apologists argued that if the EZLN wanted to address the parliament, they'd have to reveal themselves by removing their famous black ski masks. But the EZLN refused. Castro-Rea paraphrases Marcos: "We put on our ski masks to convey the political message, and we take them off to be anonymous, to be just the same as any other indigenous person in Mexico."

So what about Marcos himself? He seems like a leader—he has the public face—but it's a paradoxical

faceless face, a crypto-identity which he no doubt has in part directed and shaped in the image-craving (and craven) international press. Is he a post-Soviet Che Guevara, or the Wizard of Oaxaca?

Isabel Altimirano is emphatic: "It doesn't matter who Marcos is," she says. "When the Zapatista uprising began, the first thing the opponents said was, 'Look, [the pale-skinned, tall by Mayan standards Marcos] is a foreigner, promoting all these problems among the indigenous,' as if indigenous people were stupid, unable to think by themselves. But it doesn't matter who he is. The decisions are made by indigenous [communities]. When you go to an indigenous community and attend a communitarian assembly, you know that things are decided by consensus." Such talks go on for four or five days until consensus is reached, as part of Chiapas culture. Lagman backs up this vision, having personally witnessed a tiny, old Mayan woman in the Zapatista policy-making Clan-

destine Indigenous Revolutionary Committee (CCRI in Spanish) yelling at Marcos. Marcos is only the sub-commander—not a full commander, as he would be if he were in the CCRI.

Castro-Rea agrees, quoting a Mayan maxim, "You cannot order if you do not obey first," and he affirms that Marcos does not equal Che. "They belong to different generations of revolutionaries," he says, applying the "vanguard-leading-the-masses" theory of revolution. "Marcos said that when he came to Chiapas in the early '80s that he believed in Che's theory but he soon realized it couldn't work that way. If he didn't have the support of the communities and comply with what they actually wanted, he'd have the same destiny as Che, who thought that his very presence would be enough for the peasants of Bolivia to create an army." ▽

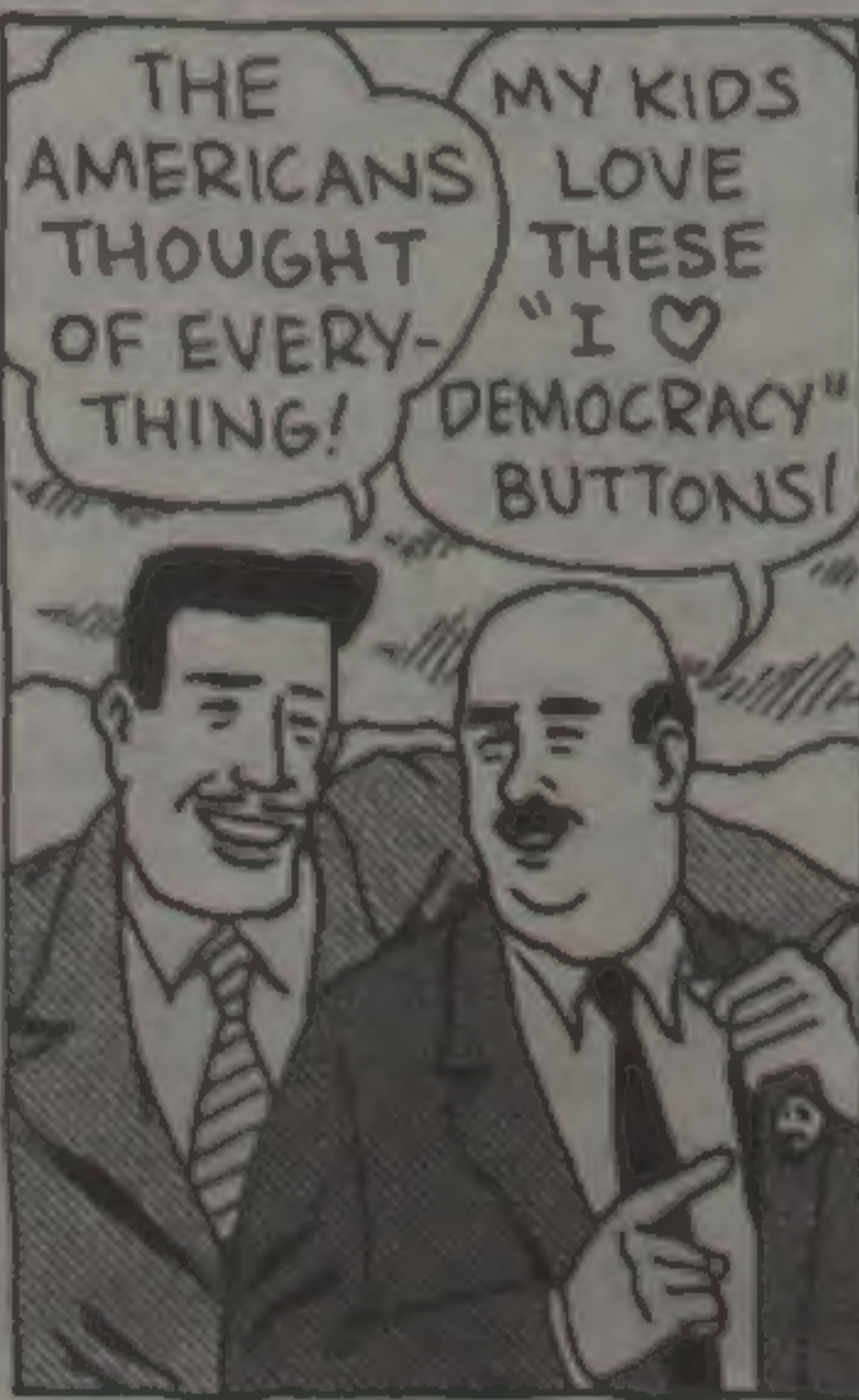
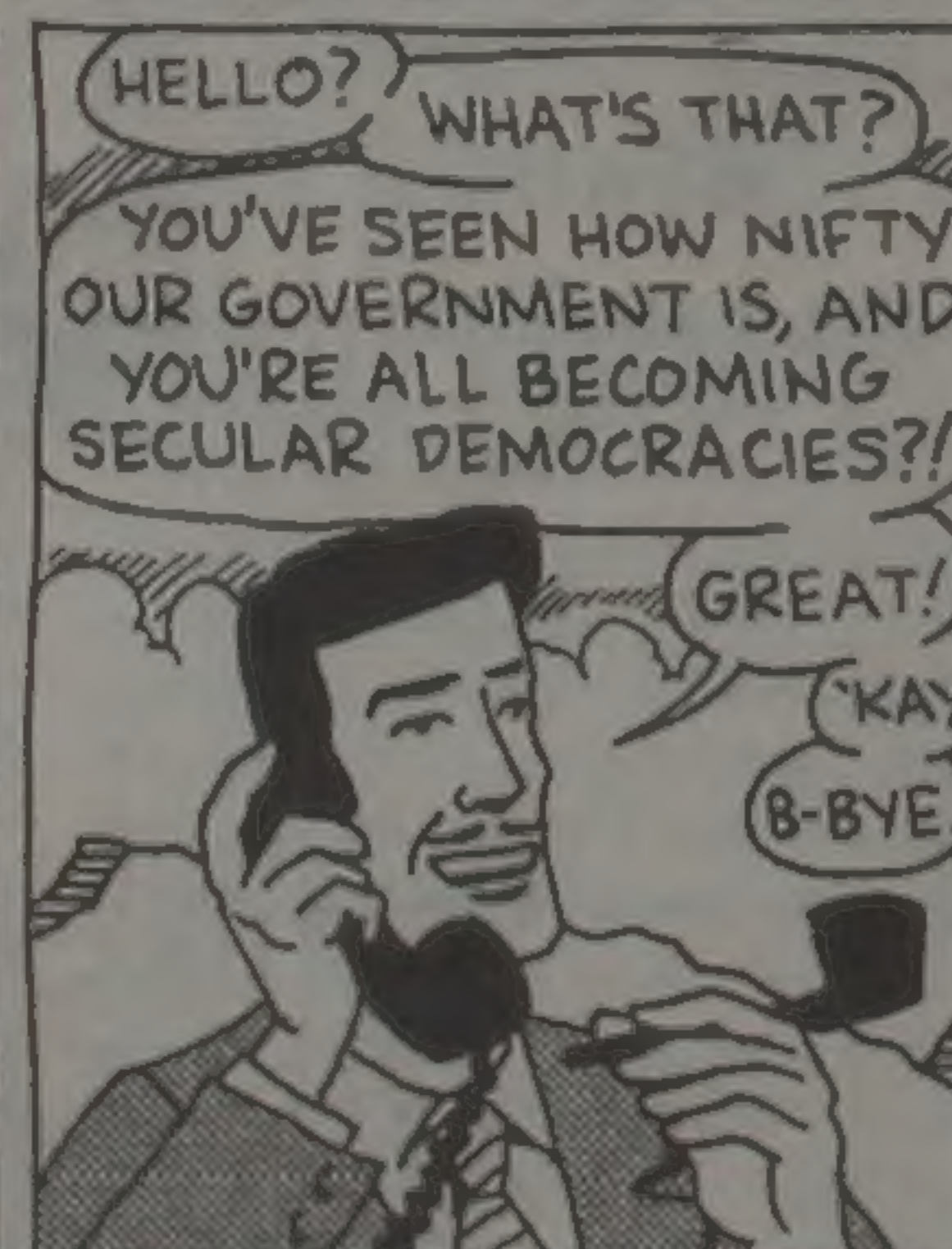
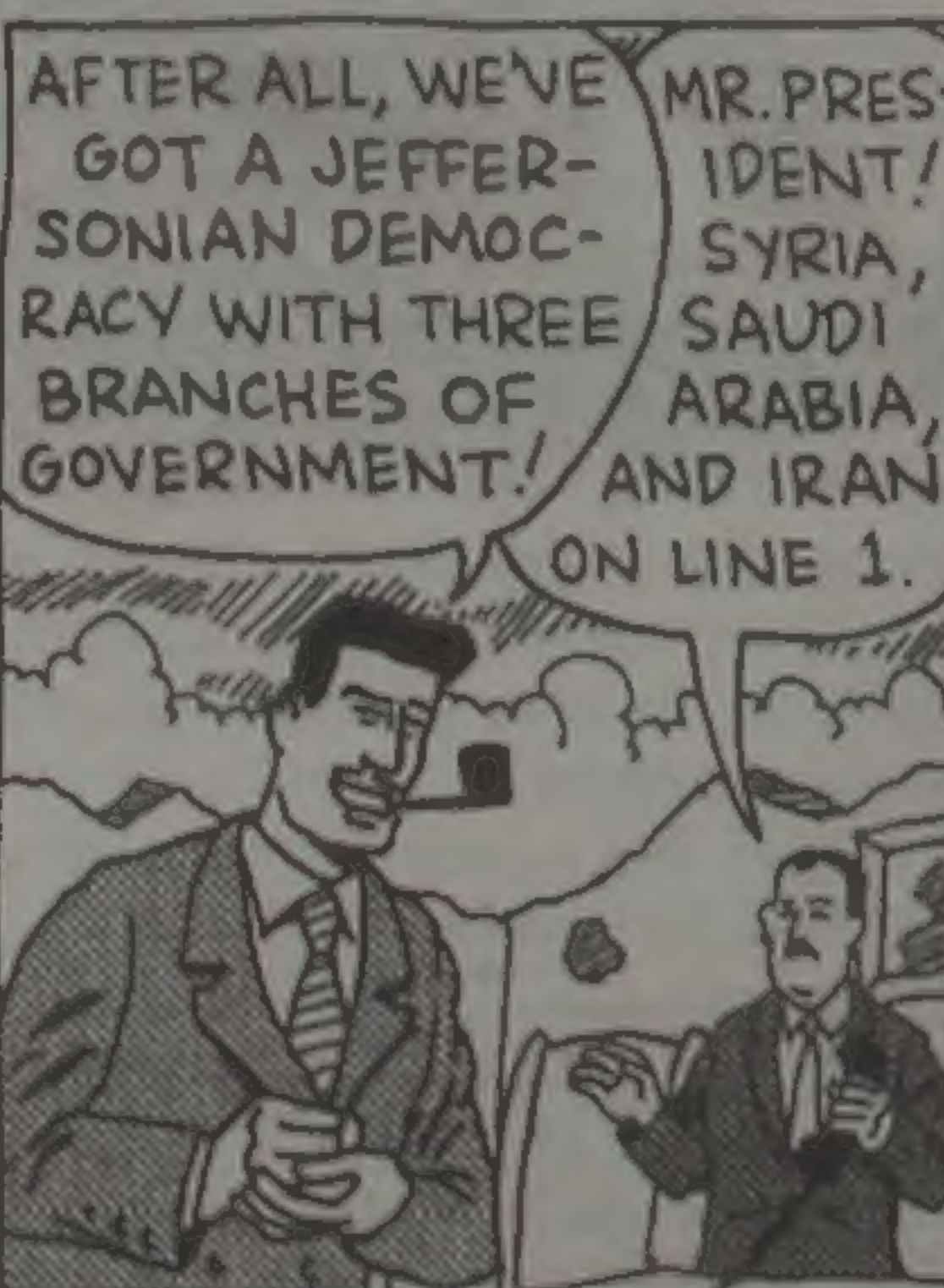
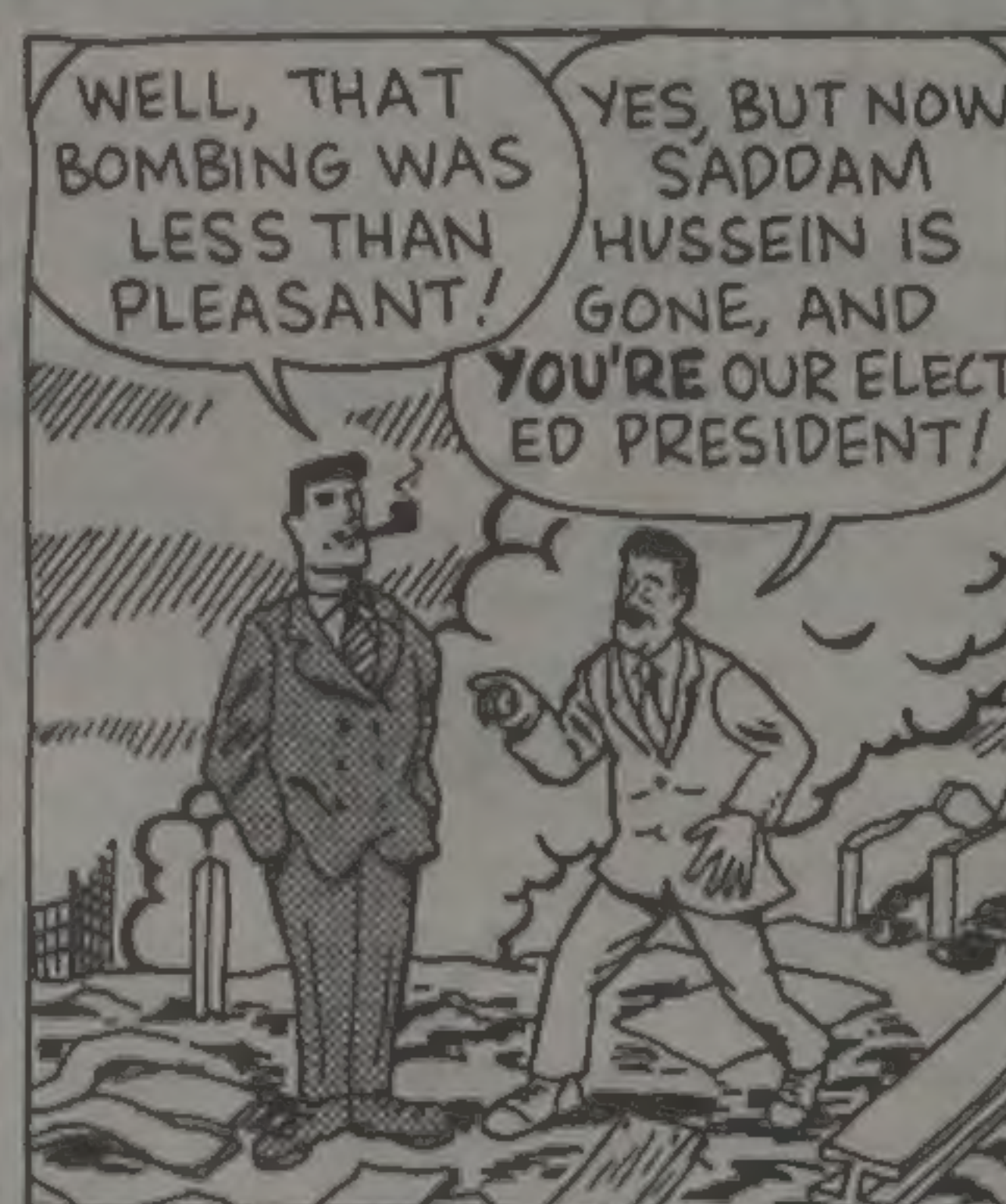
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By **JULIE RAK**

Let's not get this straight

I love seeing gay, lesbian, bisexual and transgendered people on television. My favourite TV queen appears on *Hockey Night in Canada*, my favourite bisexuals are on CPAC, my favourite screwed-up lesbian is on *ER* and my favourite Woman Who Should Be a Lesbian and Why Won't She Figure It Out Faster is on *Cold Squad*. Like many lesbians, I interpret mass entertainment ironically and in my favour whenever possible because (a) it makes watching mainstream TV slightly more interesting; (b) there are practically no fun lesbians on TV anyway, so I don't have much choice; and (c) *Xena* isn't on anymore (see above).

If I were a boy, things would be so much better, as Paul Matwychuk's piece on gays in advertising showed us in this space two weeks ago ["And now a gay-friendly word from our sponsors," *Media Jungle*, October 17-23]. For one thing, I would be on the radar of forward-thinking advertising agencies, so I would get to see stereotypical representations of myself in advertisements, as well as on *Will and Grace*. And more is better, right? At least I'd have the luxury of complaining about how damaging inaccurate advertising stereotypes are to me and how the straight-ish world of mass entertainment should treat me better. Along with Michael Wilke, the executive director of the Commercial Closet Organization, whose mission it is to eliminate homophobic stereotypes from advertising, I could bemoan the lack of positive television ads which show real gay men doing things they really do, like kiss and argue over Ikea furniture. I could call for what Wilke describes as "deeper thinking about how gay and transgendered stereotypes are used for the purposes of advertising" by pointing out to ad agencies what a good marketing opportunity gay men really are. And I could call this activism.

I like Wilke's call for deeper thinking about GLBT stereotypes in advertising. And I like the Commercial

Closet website, which shows that advertisements about men outnumber advertisements about women five to one. But I don't think that the statement on the website that "advertising has the power to change the way that we think about each other" is quite accurate. So here is my deep thought about why lesbian images are so fleeting—and why advertisers are starting to target gay men. It isn't due to the success of gay pride parades. It isn't about activism. And it isn't even about Wilke's efforts to convince advertisers to treat queers like they treat people who aren't white, as if they are just like "everyone" else.

Newsflash: it's about money.

Let's face it—lesbians don't have as much money to spend as gay men. Maybe they're saving their pennies to go to the Michigan Womyn's folk music festival for the hundredth time, maybe they're going to their local women's bookstores and buying murder mysteries by the truckload, or maybe they spend their time watching taped episodes of *Ellen*. But probably it's because most lesbians are women, and they don't have the same moneymaking opportunities gay men have simply because they are men. As Wilke himself says in Matwychuk's article, most lesbians get represented in advertisements as porn stars because that's where the money is: in the pockets of straight men who want to look at porn.

Unlike television, film, literature or music, advertising is not a creative medium. That doesn't mean advertising can't be entertaining, or that it can't be thought-provoking. It means advertising *is* entertaining and thought-provoking (or, if it sells thigh-shrinking machines, amusing) because it's supposed to sell something. The people who make ads stop at nothing to get people to buy their products. They beg, plea or cajole audiences. They use images of the most powerful fantasies in the Western world—fantasies about unlimited sex, food, alcohol, perfect family life and a world without mindless work—to get people to think that consuming will help them realize their dreams. They use humour to get the audience's attention. They use stereotypes because familiarity sells products. They use shock tactics because familiarity does not always work. In short, advertisements, unlike other aspects of the mass media, are supposed to *sell* things first and *entertain* or *educate* second, unless they're public service announcements. The gradual increase in advertisements featuring gay men (and, once in awhile, other queers) is happening because adver-



Even lesbians get screwed by their investments

tisers are realizing that these people have money, not because it's ethical to avoid homophobic stereotyping.

Michael Wilke knows this. In fact, the Commercial Closet's mandate includes visiting ad agencies to convince them to chase the pink dollar. So, although Wilke is trying to make the world safer for queers, what he's actually doing is making the world safer for queers when they're consumers, not when they're citizens. This is not what the original GLBT activists wanted. They weren't fighting for the free market. They wanted a society where they would have a place which they themselves could determine, where they wouldn't be treated as deviants from some imagined norm. They weren't fighting for the right to shop like everyone else.

The problem is, queers are becoming part of mainstream life in North America, but on mainstream terms. Although that has meant that there have been real victories for GLBT rights, at times these victories are tempered by mainstream expectations for behaviour which tone down the really creative ways that queers can question basic assumptions about sexuality. If we leave representations of ourselves to advertisers, who just might pay attention to the richer members of our community if we ask nicely, we leave an economic system unquestioned, which impoverishes how we see ourselves. We also abandon opportunities to make our own images that reflect how we want to be seen and understood. Is it such a blow for freedom to stop being a community and to start being just another market segment?

Until the day that lesbians get rich enough to actually see motorcycle and cleaning ads made just for them, I guess I'll be hitting the mute button and hoping that Lucy Lawless gets to be the woman from Glad. ☺

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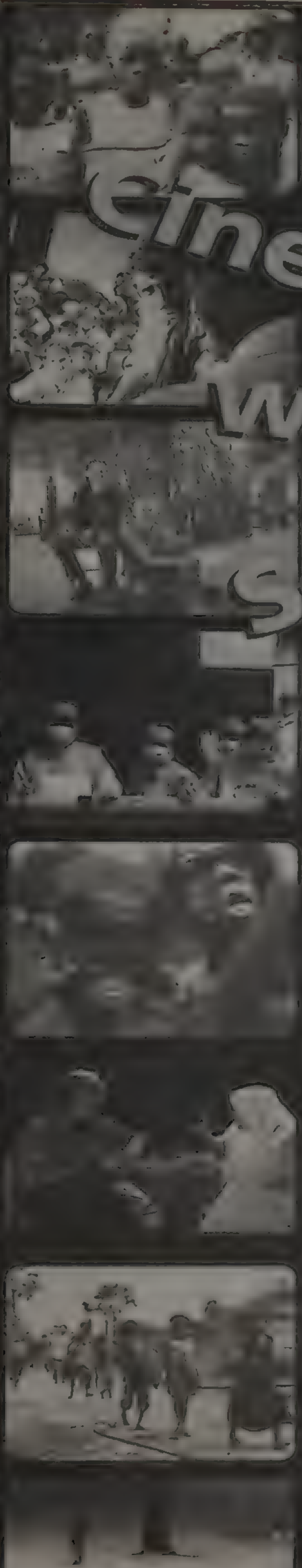
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truth and
openness
about
gay life

By **RICHARD BURNETT**

Good to the last drop

There are a couple of openly gay businessmen I have always wanted to interview. Denver-based Tim Gill, for one, who is founder and former chair of Quark Inc. and whose Gill Foundation donates millions annually to gay and HIV organizations across the United States. Or New Brunswick native Tom Culligan, the self-made millionaire who co-founded the phenomenally successful Second Cup chain in 1975 with a tiny 90-square-foot coffee kiosk, sold the chain in 1989 and now has established the Margaret Culligan Foundation to honour his late mum.

Gill and Culligan are unique businessmen because they both wield much power as openly gay men in a notoriously macho milieu, and they have always actively supported gay civil rights causes across their countries. But whereas Gill avoids speaking with reporters, Culligan is currently travelling across Canada promoting his family bio *Teacups and Sticky Buns* (Culligan Publishing), with all proceeds going to his foundation.

"My family grew up poor," Mulligan says, "so the last 20 years of her life, my mother baked everything she could, went to the grocery store and filled her car with groceries and found families who were hungry. So I thought I'd establish a foundation in her name to feed underprivileged children in Canada. I remember what it's like. I went to school for three years with a lunchpail with nothing in it."

Culligan and his eight siblings endured an alcoholic, deadbeat and (as Culligan's mother long suspected) closeted homosexual dad for many years. So, Culligan says today, "Even though we had those tough times, my mother always held her head high. And I resolved to never be second to anything."

Culligan got a degree in theology and philosophy from the University of Dayton in the mid-'60s. It was then that he began to realize he just might be gay. "I'd had sex with a couple of cousins," he says, "and I can't mention their names because they're priests and still in the closet—and what an excruciating way to live—but there was nothing there. Coming to the end of my degree in 1968, though, I fell in love with a guy. Fortunately a Catholic priest in the seminary told me it was okay. Funnily enough, the year I graduated, he left the priesthood to marry a nun."

Culligan says it took him a decade to accept his sexual orientation. "The

Catholic Church says homosexuals are intrinsically evil—and I think that's kind of fun, actually!" Culligan laughs. "But it took me many years to evolve and say, 'I am no longer Catholic.'"

Today, money isn't exactly Culligan's new religion, but he readily admits he's a full-fledged capitalist. "If anyone asks me what my new religion is," he says, "I'm an aggressive socialist, progressive capitalist. I no longer identify as Catholic or Christian because they are clubs. They are exclusionary. They exclude me and others. I've travelled across Africa and the world and there are Hindus and Muslims and why would I want to say that I am different than you in this particular sense? I'm long past that."

But the business world can also be exclusionary. It's not just a boys' club—it's a *straight* boys' club. "The business world is homophobic," Mulligan explains, "but it's institutionalized. People are uncomfortable. People are uncomfortable with me. It was scary at the beginning. I came out corporately in 1980-81, when I president. We only had 35-40 stores back then, but we were the first, before Starbucks, before everybody, and my co-founder [Frank

Teacups & Sticky Buns

O'Dea] was also my lover. He's married now and considers himself a heterosexual, but we were lovers for 14 years and he [initially] tried to buy me out because I became an out, gay man."

Culligan held his ground and went on to support AIDS hospices like Casey House and the gay Metropolitan Community Church of Toronto. He became so well-known for his gay philanthropy that brand loyalty to the Second Cup among gays remains strong to this day. Nowhere is this more true than in Toronto, where the famed Second Cup franchise on Church Street is lovingly referred to as "The Steps"—a place where gay people regularly meet, cruise and, yes, sometimes even drink coffee.

"I made sure we had a gay franchisee and all the staff there was gay," Culligan remembers. "But I never expected that this phenomenon would happen. Years after I sold the Second Cup, a group of friends and I were off to a drag party in Toronto on Halloween in 1992, and I'd never done drag in my life. I had this incredible dress and fur coat on and we went and took pictures in front of the Second Cup. I stood there and told a few people that I was the Tom Culligan who had founded the Second Cup and they said, 'Oh yeah, and I'm God.'"

Culligan lights up. "It was just marvelous," he laughs. "Absolutely marvelous." ☐

lifestyle

Northwards from Belize

Sleepy days and seductive nights on the first leg of Josef Braun's Caribbean sojourn

BY JOSEF BRAUN

MEDIDA, MEXICO—It was Sunday morning. I wasn't meant to be in Merida until Tuesday, so when I landed in Belize City, some 600 kilometres south, I still felt unsure as to whether I wanted to spend the night or move on. My spirits were up but I hadn't slept well in some time; too much to do and the usual blend of anxiety and exhilaration that precedes a longish trip kept me jittery. I'd just spent a weird night in Houston. The city's being ripped apart to install a new metro system and large areas of the core are under renovation. And Houston's nightlife seems to be all velvet rope nightclubs with giants in tight shirts out front, tapping their feet to throbbing house beats and eyeing up all the well-dressed women.

The most memorable part of this detour was a talk I had with a Mexican who claimed he'd just been robbed and now couldn't get up to Ohio where a job awaited him. I had no U.S. money left on me so I gave him 20 pesos, which is really not much. All the same, he was very appreciative, hugging me repeatedly and saying something in broken English about how we're all on a journey and must be good to each others' spirits.

When I deplaned in Belize City, I felt gently caressed by the Caribbean breeze, lifted slightly like a damp sheet on a line. My cabbie was named Emmanuel. He had dark, Creole skin but dazzling light blue eyes. He bore more than a passing resemblance to Charles Mingus. "Even I don't spend time in Belize City," he told me. "I just drive in and out." Emmanuel was reinforcing the commonly-held notion that the only good thing to do in Belize City is leave: petty crime is said to be rampant and there's little in the way of conventional tourist attractions.

I had exhausted the possibilities of venturing toward more palatable Belizean spots and still making it to Merida by Tuesday, so I thought I'd catch the hourly bus ride into Chetumal, just over the border into Mexico. I thought I'd make it by supertime, but it turns out a single



Merida's Olympic cultural centre. They replaced a parking lot and put up paradise

bus company—reportedly in cahoots with the dominant governing party—recently monopolized all of Belize's bus business and the number of departures had been drastically depleted. Now the only bus I could catch left at five. "Typical," Emmanuel said, shaking his head.

Meager to Belize

The hours I spent in Belize's capital made me look forward to my return, however. (I'm flying home from there). I walked down King Street with its narrow canals and crumbling paved bridges and was greeted by many smiling faces poking out of shanty houses, good reg-

kids running around with treats. A guy about my age came aboard and we got to talking. He works at the Belizean consulate in Chetumal and seemed intrigued by my being a writer (always a handy occupation for making conversation). Late that night in Chetumal, we went out for two-for-one beers at a disco called Scorpion that was clearly unaccustomed to the presence of foreigners, although one girl (whose name I never caught) grabbed me and told her friends I was her new boyfriend. They giggled. I went to my hotel around the corner shortly afterward and passed out.

Happily Merida

Chetumal is a pleasantly sleepy town. It's said to have an amazing museum of Mayan history but it's Monday and everything in Mexico closes Mondays. Yet there's a certain freedom you feel when visiting a place with nothing in particular to do, no major attractions to seek out, only time to wander and enjoy a city going about its daily business. I passed the day quietly, reading, writing, chatting with strangers.

I'm in Merida now. The city's still recovering from Hurricane Isidore. Felled trees and shattered concrete still line the streets. I'm here for a while and am finding it a good base from which to make excursions to many of the region's astounding archaeological sites. Very soon rites will commence for the forthcoming Day of the Dead, an occasion deeply entwined in the heart of Mexican culture that I've always longed to witness in some small village. Now I finally have my chance. O

travel

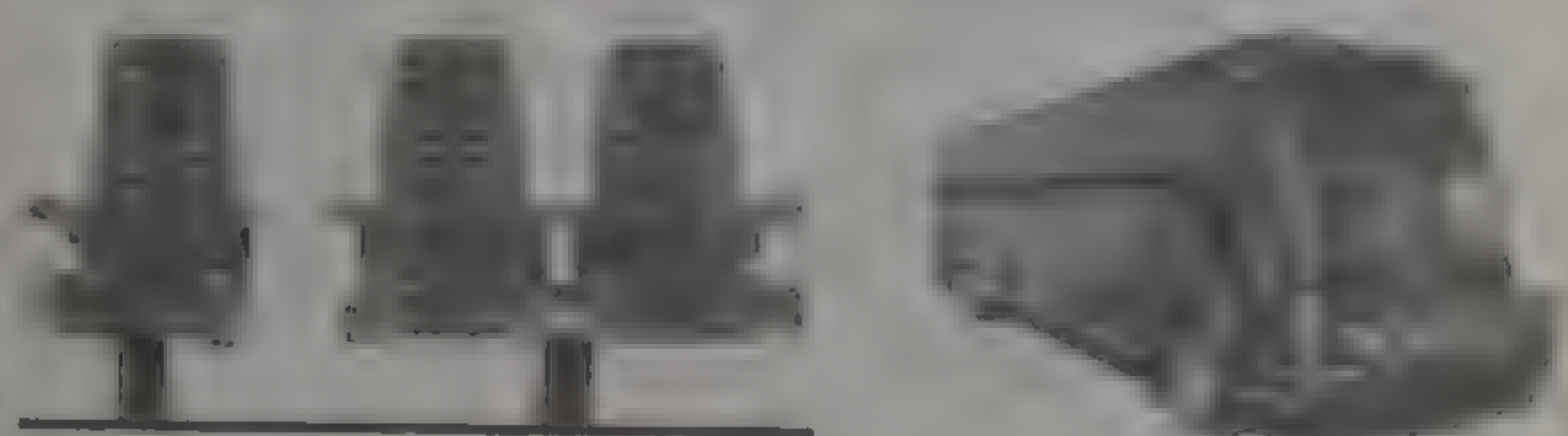
gae drifting out of taverns and kids riding barefoot on bikes. I enjoyed trying to decipher the oddly musical blend of English, Creole and Spanish. I had a terrific lunch of chicken, beans and rice at Dit's. Someone in the next room was playing "Many Rivers to Cross" on a fuzzy radio. The poverty in Belize City looks worse than much of what I've seen in urban Mexico, yet Belize is a far more expensive place to visit as a foreigner. I'm not yet certain exactly why this is.

My bus eased along the highway as twilight spread into darkness. I listened to Gillian Welch and Van Morrison on my Discman, falling in and out of light sleep. I awoke when we stopped in Orange Walk. A political rally was in progress, though it looked more like a party, with coloured lights, jaunty music and

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No ordinary Guy

Guy Vanderhaeghe stays stuck in the '70s—the 1870s—with extraordinary *The Last Crossing*

BY CHRISTOPHER WIEBE

When writer Guy Vanderhaeghe was a nine-year-old in Esterhazy, Saskatchewan, his grandmother gave him a book for Christmas—*Blood Red the Sun: The War Trail of Big Bear*. It was an astonishing memoir of the 1885 Rebellion by a white journalist who survived the Frog Lake “massacre.” The book’s

traces, layerings and interconnections of time and place nurtured an early passion for history. Furthermore, as Vanderhaeghe realized later, the book contained, in the margins, a piece of his family history. His great-grandfather Davis, a mill-owner at Fort Ellice, had worked as a freighter in 1885 for the Canadian Expeditionary Force heading north toward the rebellion in Batoche and Battleford. His great-grandfather, in effect, helped carry the freight for the soldiers who irrevocably ended the centuries-old order in western Canada. But like all good history writing, the book was also the stuff of fiction.

Vanderhaeghe’s most recent fiction has been circling around the transition from the aboriginally-

based fur trade to white settlement by focusing on the years that made it inevitable—the early 1870s. His award-winning 1996 novel *The Englishman’s Boy* focused on the Cypress Hills Massacre, in which a group of Assiniboine Indians were killed by American whisky traders. His fourth

profile

books

and latest novel, *The Last Crossing*, shifts over the same rich geography, weaving together the stories of two upper-class Englishmen, a psychologically scarred Civil War veteran (it turns out there were a high proportion of them in the American West), and a rugged Fort Benton washer-

woman. All of them are searching for someone they have lost. “The 1870s in the Canadian West,” explains Vanderhaeghe, “is a time when everything is up for grabs. And in a sense, things could almost go any way, in any direction.” It is this decade that sees aboriginal populations ravaged by epidemics, the fur trade in decline, Ontario settlers pressing for land, American traders eyeing what are now the Canadian Prairies, and the North-West Mounted Police as yet unformed.

At the center of *The Last Crossing* is legendary Blackfoot-Scottish translator and guide Jerry Potts. He is an historical character that embodies this era better than any other. “He is the sort of archetypal

tragic figure who is in many ways the architect of his own destruction,” says Vanderhaeghe. For Potts, it is culture over blood. He thinks of himself as Blackfoot, but by guiding the whites, whom he understands and who trust him, he helps to destroy the world of his own people. “Is this what a half-breed must do now?” Potts ruminates. “Turn his back on one portion of himself? Sell himself to the strongest side?”

Milking the serials

But *The Last Crossing* is far from being a solemn book. Many of its roots can be traced back to the high-spirited picaresque and the British empire adventures stories in popular magazines like the *Boy’s Own Annual*. The novel features intermittent bursts of action—in one scene, two criminals are viciously attacked while holed up in a Red Deer River cave—and its structure incorporates the tensions of episodic Victorian serial fiction. Asked to comment on these pop culture influences, Vanderhaeghe laughs, “I’ve been caught out!” although he himself has reflected in a 1984 essay on how he had tried to suppress these youthful influences—and how they always threatened to erupt in his writing. *The Last Crossing* also draws upon the voices found in 19th-century gentlemen’s travel narratives. After meeting the local rustics, an Englishman in the novel exclaims, “How fine it would be, my dear, if we could only live as those people do! A Metis man and woman, free of the constraints and prohibitions of civilized behavior!” Vanderhaeghe points to the bewilderment and uncertainty running beneath the element of condescension in all these travel books. “They were beginning to sense that the Empire was becoming polyglot and not really British.”

Vanderhaeghe has dedicated his novel to local historians, whom he leaned heavily upon in his research. “They preserve the details,” he says, “a sort of micro-historical knowledge as opposed to the more sweeping canvas of an academic or analytical historian.” For instance, his late father-in-law, a farmer and amateur archaeologist in Leader,

SEE PAGE 16

Crossing paths

A “polyglot and bastard village” is how an English traveller describes Fort Edmonton in Guy Vanderhaeghe’s new novel, *The Last Crossing*. Set in the late 19th century, the book brings together a diverse spectrum of characters engaged in overlapping quests. Charles and Addington Gaunt are English gentlemen in search of their missing brother in the American and Canadian wilderness, though Captain Addington Gaunt is more concerned with treating their mission as an extended buffalo-hunting expedition. Gathered around them we find the “half-breed” guide Jerry Potts and Custis Straw, a veteran haunted by Civil War horrors who is suspect in the American West because he hates guns and “doesn’t approve of churching Indians.” Their party grows

to include the opportunistic journalist Caleb Ayto, the Irish saloon-keeper Aloysius Dooley and Lucy Stoveall, a poor but beautiful young woman hardened by work and sorrow.

The characters tell their own stories, swinging back and forth through time, while advancing the overarching plot in a constant shifting of vernaculars. Third-person narration is rare here, but when it occurs it effects a layering of “inside” perspective of one character, followed by an objective “outside” perspective, only to be followed by another “inside” insight from another character. The drastic differences in the perceptions of the characters dramatizes the tenuousness of human connection and the fallibility of our

interpretations of each other.

Vanderhaeghe presents the conflicting 19th-century discourses surrounding race, class, women and empire through the eyes of his characters with an artistic touch that masks the enormous amount of research that underlies every page. Erroneous scientific and religious doc-

[1996]

books

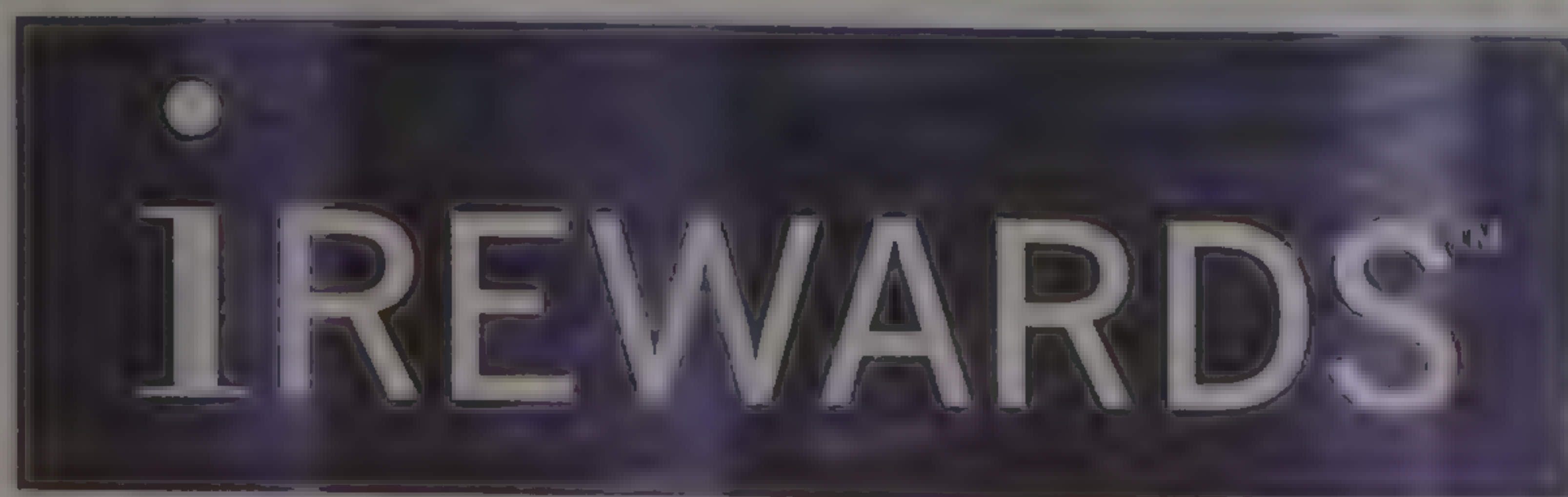
trines bleed his patients, and Ayto, who believes in the science of phrenology (the study of the shape of the head and its attendant meanings). Even more disturbing is the treatment of the Captain’s syphilis with quicksilver, and his own

belief that he can be cured by sex with a virgin. There is even a missionary effort based on the “doctrine of the Church of Christian Israel [which] holds that the Red Indians are descended from the Lost Tribes of Israel. They consider North America a Hidden Holy Land and its waters sacred. It is also their belief that the conversion of the Indian Jews will bring about Christ’s return.” Vanderhaeghe, for his part, shows more respect for Jerry Potts’s belief in native spirituality and Lucy Stoveall’s talent for “witching” than he does for the missionaries.

Vanderhaeghe’s writing is lyrical, especially when describing Charles Gaunt’s perceptions of the “new world”: at one point, for instance, Gaunt “walks through the dew-soaked grass to gaze upon another

dusky bronze, rose madder sunrise; a smear of leaping fire jiggling up and down the spin of the horizon.” Yet there is also war and destruction in this story, including Irish uprisings, the American Civil War and smallpox epidemics that devastate entire communities. Stark, despairing language describes these catastrophes: “wailing men, women and children... crowded round the fort, rubbing their weeping sores on the gates, wiping blood and pus on the walls, stacking their dead in a great pile... hoping to send the disease back to the white men.”

Beautiful, disturbing and surprising, *The Last Crossing* is epic in its intensity, realizing the vast range of human passions with great subtlety and power. —SUSANNAH BREDEKAMP



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The neverending Tory

Just what Alberta needed: another tribute to Ralph Klein

By KRIS MEEN

King Ralph: *The Political Life and Success of Ralph Klein*, by syndicated newspaper columnist Don Martin, offended me. *Edmonton Journal* columnist Alan Kellogg predicted as much when, in a piece about his *Calgary Herald/National Post* colleague's book, he wrote that "Klein-haters won't like it much" due to its generally pro-Klein tenor. Certainly, there are plenty of negative things that can be said about Ralph's reign: various social ills, homelessness, giant classroom sizes, student poverty due to tuition increases, whatever. But addressing any of those issues would be beyond the scope of this book, which merely sets out to trace the political life of Klein. And since he's an incredibly successful politician, how could the book be anything but positive?

King Ralph, in that respect, is an enjoyable rags-to-riches tale about a bumbling outsider whose unconventional techniques raise the eyebrows of the establishment—an establishment that ultimately winds up being defeated by those same techniques. Klein makes it as a CFBN reporter by collecting an odd assortment of contacts and buttering them up over brewskies at the local pub. He becomes the mayor of Calgary after hiring a 27-year-old undergrad student/walter named Rod Love as his chief advisor. Finally, after writing his political philosophy on a bar napkin, he takes on the bloated, patronage-ridden provincial Tory elite personified by the pampered, arrogant and foolish Nancy Betkowski, who Ralph duly trounces at the polls on his way to becoming premier.

Aside from being a fun story, the book piqued my interest with its

inside look at Klein's legendary ability to manipulate the media. Martin, a career journalist, describes the masterful way in which Klein systematically leaked documents, stroked egos and dropped media-friendly one-liners (complete with folksy references to cow farts) on an adoring Alberta audience. And yet, even as he pulls back the curtain on Klein's PR machine, Martin buys into Klein's media-generated everyman image. Martin's most insipid moment comes on the final page, where he wraps up the book with this made-in-Alberta cliché: "Ralph Klein, for all his faults and because of his faults too, is one of us."

Meet the foibles

This blind acceptance of "King Ralph" mythology undermines Martin's implicit claim that he's conducting an honest examination of Klein's personal foibles. Sure, he details a few foibles—but foibles are essential to Klein's popular image,

[review] books

and none more so than his drinking habits, a subject that Martin mines to the core. (Ralph knocks back a rum and Coke on every other page, it seems.) Other less image-friendly foibles, however, receive little attention. Klein's role as an "absentee father" gets one paragraph early on (and we never get to hear from his kids about this). Other habits are simply explained away. Klein's inability, for instance, to personally fire people like his secretary while at the same time axing tens of thousands of faceless workers he will never meet during provincial budget restructuring is something Martin



considers an "almost dysfunctional loyalty streak." Oh Ralph, you're such a sweetie.

But it's not these shortcomings that made *King Ralph* so offensive to me. (Again, what can you expect from one of Klein's drinking buddies other than a positive review of his career?) Nope, it's its place within the overall political debate in Alberta that this book really pisses me off. We have a nine-member opposition in the legislative assembly. The provincial Southam newspapers, which could once be relied upon for some criticism of Klein, have moved decidedly to the blue since being taken over by the Aspers; they've since attained an almost *Sun*-like reverence of His Majesty. With all this Klein-lovin' going on, do we really need another 247 pages of it?

Jesus, Martin, if you couldn't write something nasty, why'd you bother writing anything at all? ☹

King Ralph: The Political Life and Success of Ralph Klein
By Don Martin • Key Porter •
256 pp. • \$29.95

Guy Vanderhaeghe

Continued from page 14

Saskatchewan, spent 20 years looking for the site of Chesterfield House. History for him was a passion, not a profession. Yet this "amateur" was so exacting that each winter the Hudson's Bay Archives in Winnipeg would send him fur trade post journals to transcribe. Vanderhaeghe himself also spent a great deal of time exploring the landscape in which his novel is set, traveling around the site of Fort Whoop-Up at Lethbridge and the Sand Hills.

History lesson

Vanderhaeghe exploded onto the literary scene back in 1982 with his first book, the short story collection *Man Descending*, which won the Governor General's Award that same year. These stories, like the two novels and two story collections that he produced during the following decade, are darkly humorous and share themes of struggle and disillusionment in predominantly contemporary settings. Though Vanderhaeghe had completed a graduate degree in history in 1975, he did not make a sustained engagement with history in his fiction until *The Englishman's Boy*. He resists making any distinction between contemporary fiction and historical fiction, however. Historical novels, Vanderhaeghe contends, are always about the present and are informed by contemporary concerns, just as historical writing is.

Fiction aside, Vanderhaeghe has taught a creative writing course at the University of Saskatchewan for the past nine years and recently completed the screenplay for the film adaptation of *The Englishman's Boy*, which is scheduled to begin shooting next year. He had previously written for the stage—I had a job I liked. *Once* (1991) and *Dancock's Dance* (1995)—but this was his first work in film. "What I hoped to do," he says, "was protect the spirit of the novel. A novel is mostly interior whereas film is mostly exterior, so I had to find ways of symbolizing the interior in

The LAST CROSSING

VANDERHAEGHE

pictures or in dialogue. I probably wrote 20 or 25 scenes that weren't in the novel." He has since taken on smaller film jobs like script-polishing and story-editing, but only if the right people are involved. "I'm very, very careful to turn things down," he says, "because otherwise it is like torture if you're dealing with people whom you can't respect and have no artistic connection with."

Faint hope clause

Vanderhaeghe sees *The Last Crossing* as quite distinct from his earlier work. Themes of futility and deterioration have given way to those of suspended possibility, even hope. "This novel is not so much about a decline [of the aboriginal world on the Prairies] in the 1870s," he says, "as a missed opportunity. It is about a moment in history that hasn't stopped, a story that isn't finished. It seems to me now that with the growth of aboriginal populations in western Canada, these questions can no longer be ignored. And if white and aboriginal peoples can make some sort of steps towards reconciliation, mutual understanding, respect, then we will be facing a society in Canada that is very different, very unique." ☺

The Last Crossing
By Guy Vanderhaeghe • McClelland
and Stewart • 394 pp. • \$37.99



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What goes with blue lips? Facing subzero temperatures in style

By JULIANN WILDING

Knitwear: The cool of autumn has given way to the unforgiving cold of winter—already—so be prepared. Don't be caught off-guard; instead, get yourself some warm winter woolies. Knitwear is obviously always very functional, but this season it seems to be enjoying a resurgence. You don't have to live on a mountain-side to partake in its comfort, either: this year's knitwear is perfectly suited to a city that spends as much time in the deep freeze as Edmonton.

Many lines are taking a more intricate approach to what would otherwise be just a sweater by attaching wool appliques, using a variety of different weaves, combining wool with small amounts of mohair for a slightly fuzzier all-over appearance or adding fringe to ponchos, sweaters and shawls. Weaves ranging from very tight knit wool to quite loose, crocheted knits are everywhere too, so you really don't have to agonize over which knit looks best—you can afford a little of everything when it's what you'll be wearing for the next nine months. Go for a stripey jumper or an old-fashioned cardigan, a zip-up cowlneck or a low V-neck; they're all out there right now. Try matching your sweater with your mitts and hat, or wearing a knit sweater with a knit poncho or wrap over it instead of a light jacket as these last weeks of fall tantalize us before the frost.

Scarves: Scarves are really the only accessory you need this winter; you can change a simple outfit into something romantic, noticeable and just more visually interesting with

the addition of a good scarf. They're also affordable and useful enough to justify indulging in several of them (or several hundred, whichever the case may be)—and you can also knit your own beautiful scarf a lot more easily than you may think.

Knit and Purl, an amazing little knitting store on 124th St, boasts a selection of yarns and wools from all over the world in every different tex-

fashion

ture and colour you can imagine. From thick, chunky Icelandic wool to thin, fluffy, feathery light knits, from fuzzy to flat, glimmery to dull, this little shop has the goods to make thousands of different beautiful scarves. One of the shop's lovely

ladies will help you by showing you examples of what a finished product would look like, helping you match colours and textures, suggesting needle types and including you in one of their countless workshops to refresh your knitting or crochet skills.

Think of the options once you're making your own scarves: you can give them to friends, make one for every outfit and create your own inventive textures and weaves. I warn you, though: knitting is surprisingly addictive, and you may find yourself awake at five in the morning because "I have to finish this scarf before I go out today!" But what else are you going to do while you're holed up watching movies for months on end?

Embroidered fabrics: The fabrics being used these days even in

everyday clothing items are becoming increasingly luxurious and detailed. Much of this detail can be quite subtle—an intricately woven design on the cuff of a pant, for instance, that becomes visible with a shift of the light and then disappears a second afterward, or simple-looking embroidered flowers that, upon further scrutiny, turn out to be all unique and created with slightly different shades of thread. Take a shirt that weaves shimmery thread in with regular, flat thread: you might not ordinarily take the time to ponder all the individual threads woven through your garment, but this detail is precisely what makes the fabric stand out from something similar right next to it.

These kinds of detailed fabrics

take their cue from a time when the textile industry featured more artistry and there was less mass-production of easy-to-create fabrics and trimmings—and they can turn a normal clothing item into something exquisite. This season has really brought out the homemade and handmade fabrics that seem to have had some heart invested in them. Perhaps designers are asking us to slow down and take a second look at the things we surround ourselves with and often take for granted. ☺

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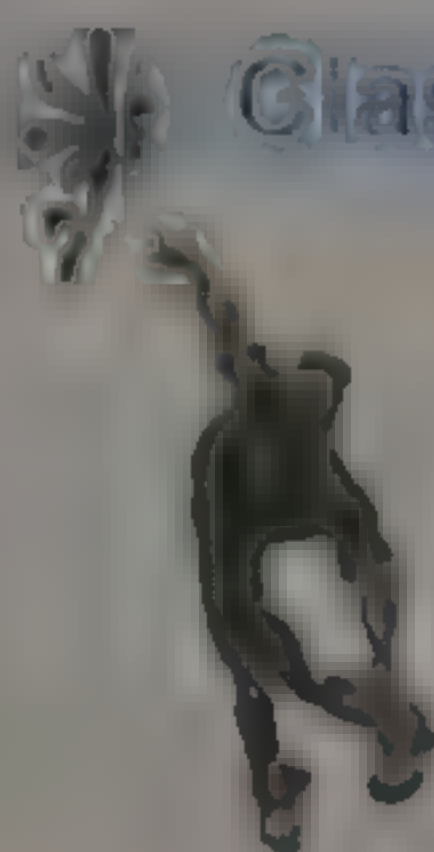
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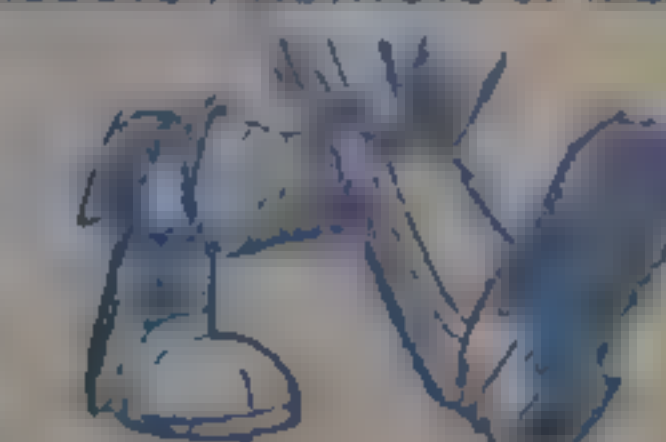
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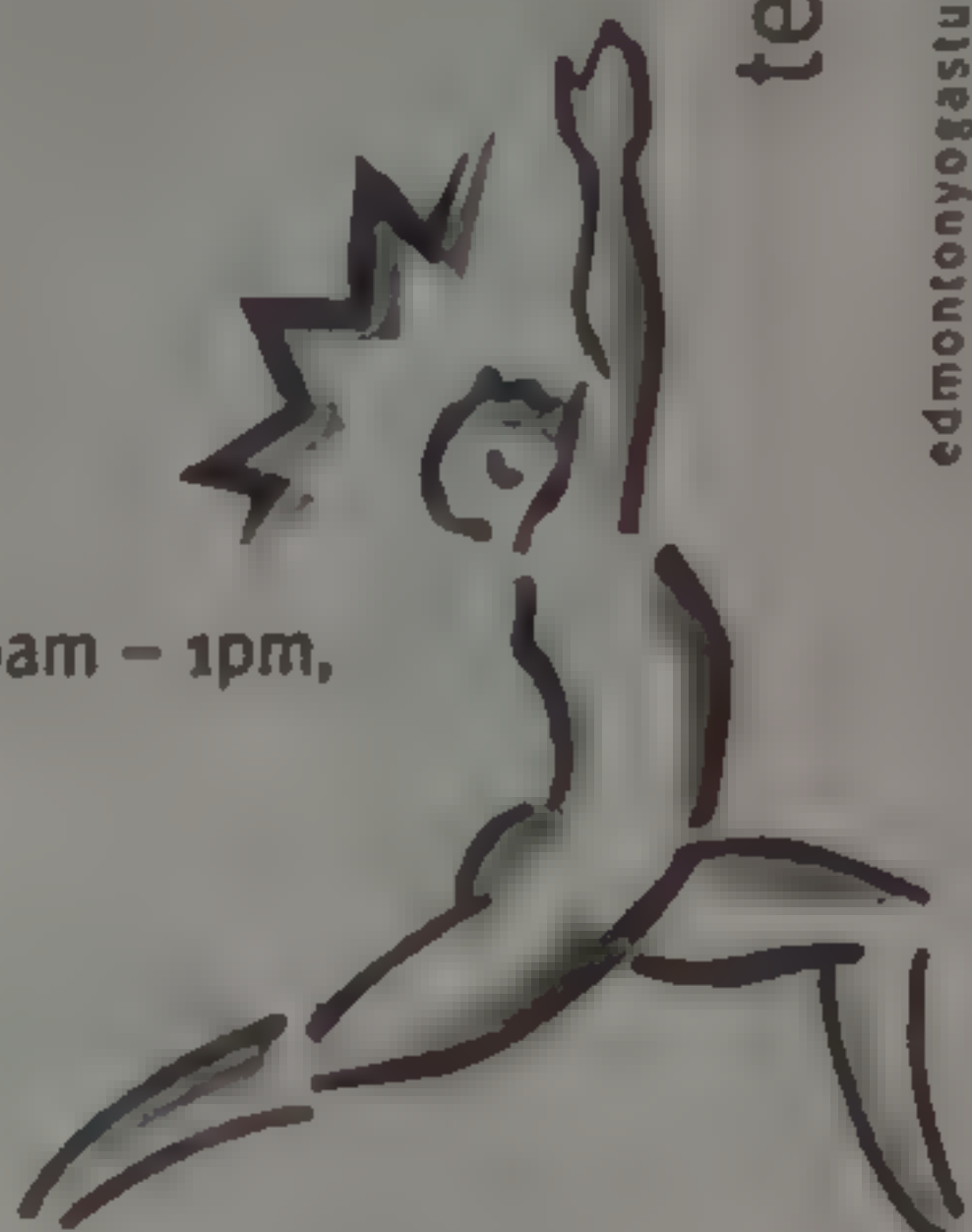
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Pa for the course

Curtis Gillespie
lovingly evokes his
father in golf memoir
Playing Through

BY PAUL MATWYCHUK

In his beautiful new memoir of golf and family life *Playing Through*, Edmonton author Curtis Gillespie (who—full disclosure—has been a friend of mine for several years) recalls watching a telecast of the 1975 Masters tournament with his father. "Boy," Curtis remarked as the victorious Golden Bear donned the Green Jacket, "don't you just wish you were Jack Nicklaus?"

"Why on earth would I want to be Jack Nicklaus?" his father replied. "I'd like to be able to play golf like Jack Nicklaus. But who knows what

kind of person he is? Maybe he's a good man, but maybe he isn't. I'd rather be me."

Playing Through is billed as Gillespie's account of the year he spent living with his wife Cathy and his two young daughters Jessica and Grace in the Scottish coastal town of Gullane, a year he spent absorbing the Scottish atmosphere and playing some of the most celebrated and atmospheric golf courses in the

[review] books

world. But it's really the story of a man's journey from wishing he could be Jack Nicklaus to wishing he could be more like his father.

And he sounds like an ideal person to emulate, too; Gillespie frequently interrupts his descriptions of life in Gullane and on its golf courses to reflect on his father's unpretentious, funny and unshakably honest personality. Although he never received much of an education (having dropped out of high school after Grade 11 to go to work as a handyman, eventually setting up his own business, Calgary Glass and Trim), the man that comes across in Gillespie's book is smart, witty and free from neuroses in a way that seems increasingly rare these days—maybe you need to raise a family while building up your own business from scratch before you can become so utterly secure and confident in your own identity.

Gillespie's father died in 1987, long before the main action of *Playing Through* takes place. But it was one of his greatest regrets that his father (who Gillespie refers to, evocatively, by his family nickname, "Ghost") never got to travel to Scotland and play any of its wonderful golf courses—and so, naturally, Gillespie finds Ghost occupying a lot of his thoughts while he's living there, now with children of his own. Those memories get a further stirring-up when Gillespie befriends Jack Marston, a former shopkeeper, now in his 80s, who seems to have made regular, vigorous rounds of golf the cornerstone of his retirement years. Gillespie feels an immediate kinship with him; given his age and personality, Gillespie can't help but think of Marston as the kind of man his father might have become had he lived long enough.

Spikeless Joe?

That description probably makes *Playing Through* sound hopelessly sentimental, like a golf version of *Field of Dreams*. But Gillespie is too honourable a writer (and too much

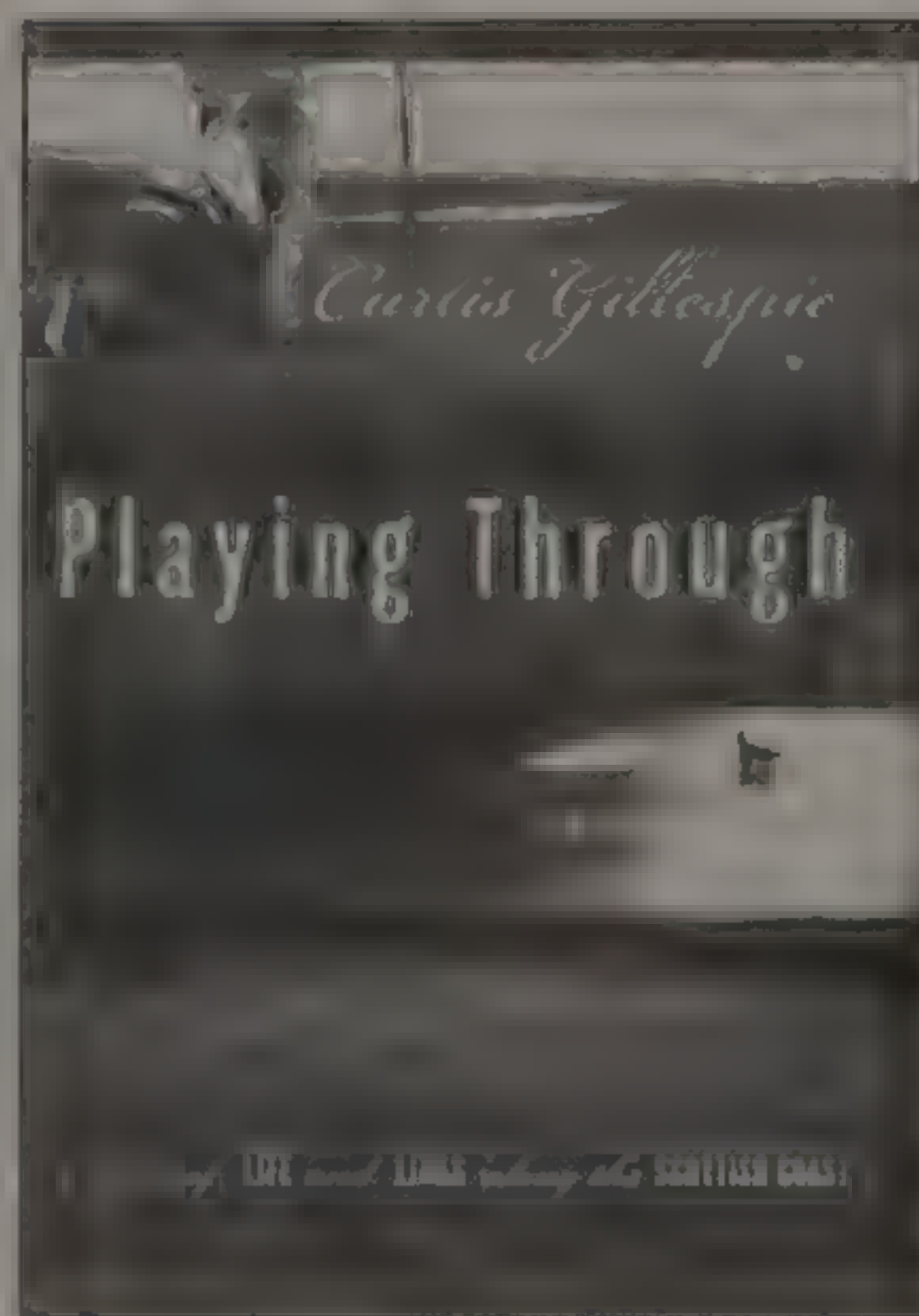
his father's son) to exploit Ghost's death simply for the purpose of jerking a few readers' tears. Gillespie has such a clear, scrupulous, unaffected prose style, such a head-on way of describing the landscapes and the personalities he encounters, that you never feel like he's misrepresenting his emotions or shading his version of events just to wring out a little extra pathos. (Even the scene where his father dies—mere days after Gillespie's marriage—is a model of restraint, a private moment Gillespie knew he was duty-bound to include in the book, and which he describes so delicately that somehow he preserves its privacy.)

Gillespie's love for his father is the emotional centre of *Playing Through*, but let me emphasize that there's lots of fun stuff in it about golfing, too. Several chapters, for instance, contain appearances by Archie Baird, who's been golfing with Marston for the last several decades, and the dialogue that flows from their mouths as the two of them bicker, insult each other and argue over who gets to treat the other to drinks in the clubhouse

afterward is worthy of a classic comedy team. Gillespie has mastered the trick of good writing about any sport: he knows it's not the bare outcome of any sporting match that matters but all the surrounding details of action and character—the "loose change" of memory, to use Gillespie's phrase, not the large bills.

And so, when he recounts the story of a particular round of golf, he frequently pauses to describe the astonishing Scottish scenery, or give you a bit of personal history about his opponents, or even quote at length from, say, Reverend John Kerr's 1896 work *The Golf Book of East Lothian*, a little-known tome Gillespie discovers during his research and which he hails as a lost classic. (Gillespie first came to Scotland as a young man to study history; he soon found the field didn't appeal to him, but he has evidently retained a fondness for sitting in libraries and reading old books.)

You don't need to know (or even care) much about golf to find *Playing Through* to be an engrossing read, and to wish that you had known Ghost well enough to have been invited over for dinner or play a little poker with him. It's the highest compliment I can think of to say that in *Playing Through*, Gillespie has written a book that seems worthy of his father. ☺



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Playing Through
By Curtis Gillespie • Doubleday
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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID YOUNG
AND JOHN TURNER

It was a week of third-period antics courtesy of the Oilers. First, they lost to the Blues in the third when a tie was possible, came from behind in the third to beat the "Mighty" Ducks and tied the Stars in the third, only to lose in overtime. Gotta put on a show after the 50/50 is drawn. David and John discuss.

John: The Oilers suck! That was going to be the extent of my contribution to this week's column after watching the first two periods of the Anaheim game on Saturday. What else could I write considering the way the Oil played against St. Louis on Thursday? After the first period, Edmonton looked unstoppable. Then they come out flat in the second and things go from bad to worse. St. Louis replaces their fourth-string goalie with their fifth-string goalie Cory Rudkowsky. You know, Cory Rudkowsky. He played in the ECHL last year. How does Edmonton respond? A power play with no shots on goal. Hey, why shoot against a goalie who's never faced a real NHL shot?

Dave: Well, last week we spoke of the Oilers' big hearts. They just can't stomach making a young goalie work hard. Vesa Toskala of San Jose and Tim Thomas in Boston probably sent thank-you cards to Edmonton last week. But at least the team is helping its own young goaltender look good. Jussi Markkanen came in against Anaheim and was perfect. He followed up with a start against Dallas. But what's happened to Tommy Salo?

John: Salo probably has lost his confidence, but the team playing in

front of him hasn't helped. It's frustrating to watch this team play poorly for two periods like they did against Anaheim and then turn it on for the third period. They pulled off a win against Anaheim by scoring three goals in the third but this team isn't talented enough to play partial games and expect to win. They came back to tie Dallas—barely. It's like Dave DiCenzo once said, "It's not a question of can, it's a question of want."


Dave: Oh, you miss DiCenzo, do you? Why don't you check out the local restaurants and find him? You know what I want? I want Jiri Dopita to score a goal. He's seen more open nets this season than a vacuum cleaner salesman sees open doors, but no sale... er, goal. Dopita even had a four-goal game last season with Philly. Then again, the only other NHL player to have a four-goal game was legendary Atlanta sniper Pascal Rheaume. Fluke?

John: Dopita hasn't scored yet, but he's had some good chances and he's played well defensively. And during the third period against Dallas he wasn't one of the guys conspicuously absent from action on the ice. A few Oilers got to watch from the bench.

But the Oiler I've been most impressed by has been Ethan Moreau. For a guy who scores mostly garbage goals, it was nice to see a highlight reel goal from him on Monday. He picked the puck up off a rebound in his own end and skated the length of the ice to beat Marty Turco. How York ended up with an assist on that play is a mystery. But Moreau is the only Oiler who's shown up for every period, every game.

Dave: Oiler fans love hard-working players. They voted Steve Staios Top Unsung Player last year for that very reason. This team can't afford multi-million-dollar all-stars, so heart and effort earn respect. Moreau has played consistently all season. He's also the only Oiler who's played more than two games who has a plus/minus above zero (+1). The rest of the team's plus/minus ratings look like a weather forecast in frosty Edmonton. Back to Dopita, though. I compared him to Janne Niinimaa the other day and Janne just won out. Here's why: Dopita is a Czech who can't finish and Niinimaa is a Finn who can check.

John: And you wonder why I miss Dave DiCenzo. ☹



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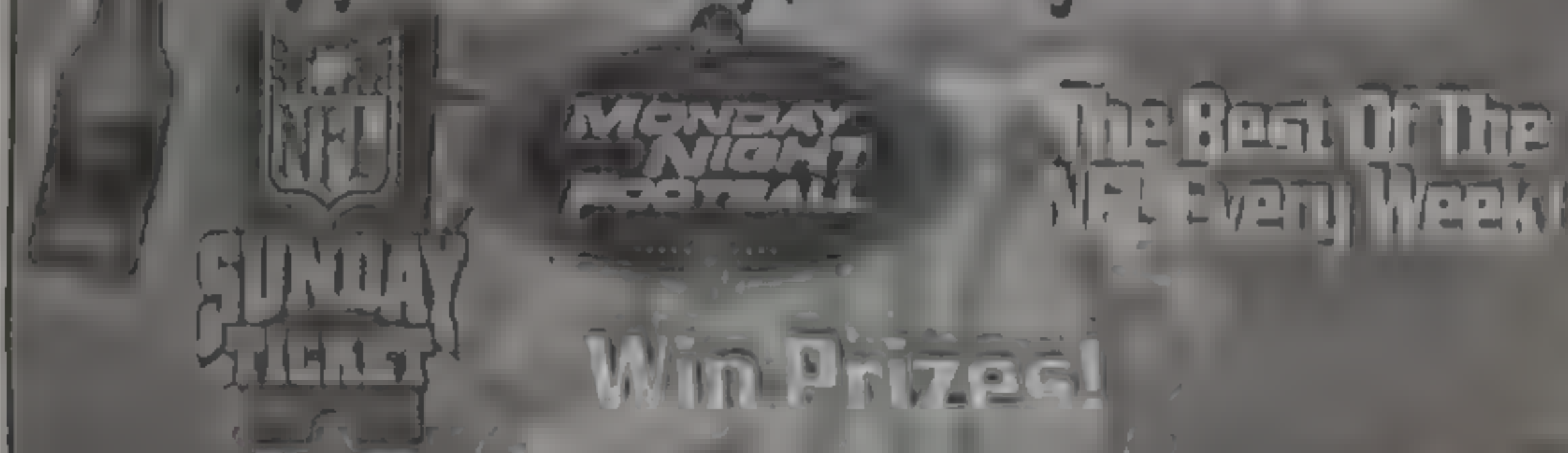



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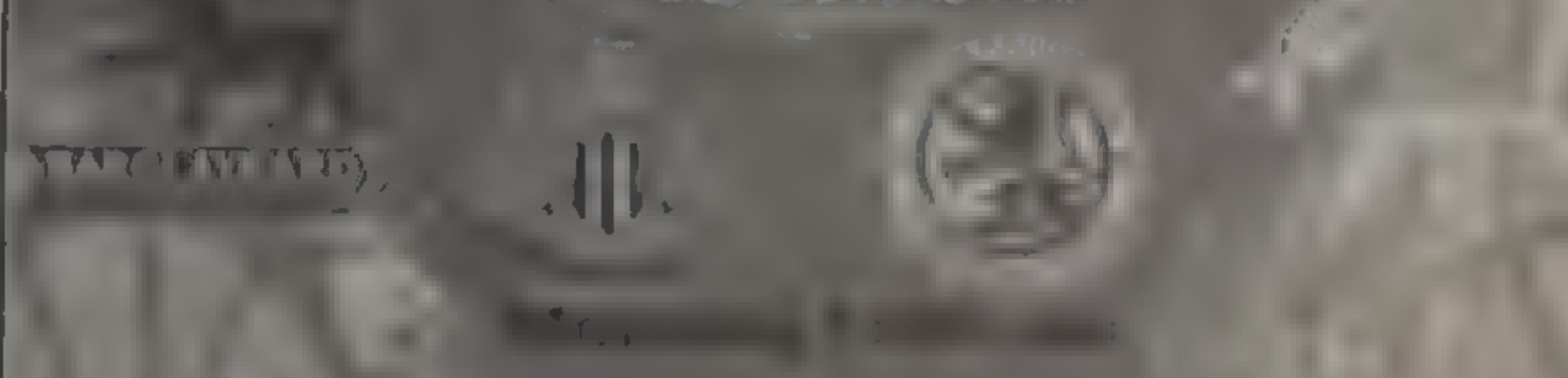
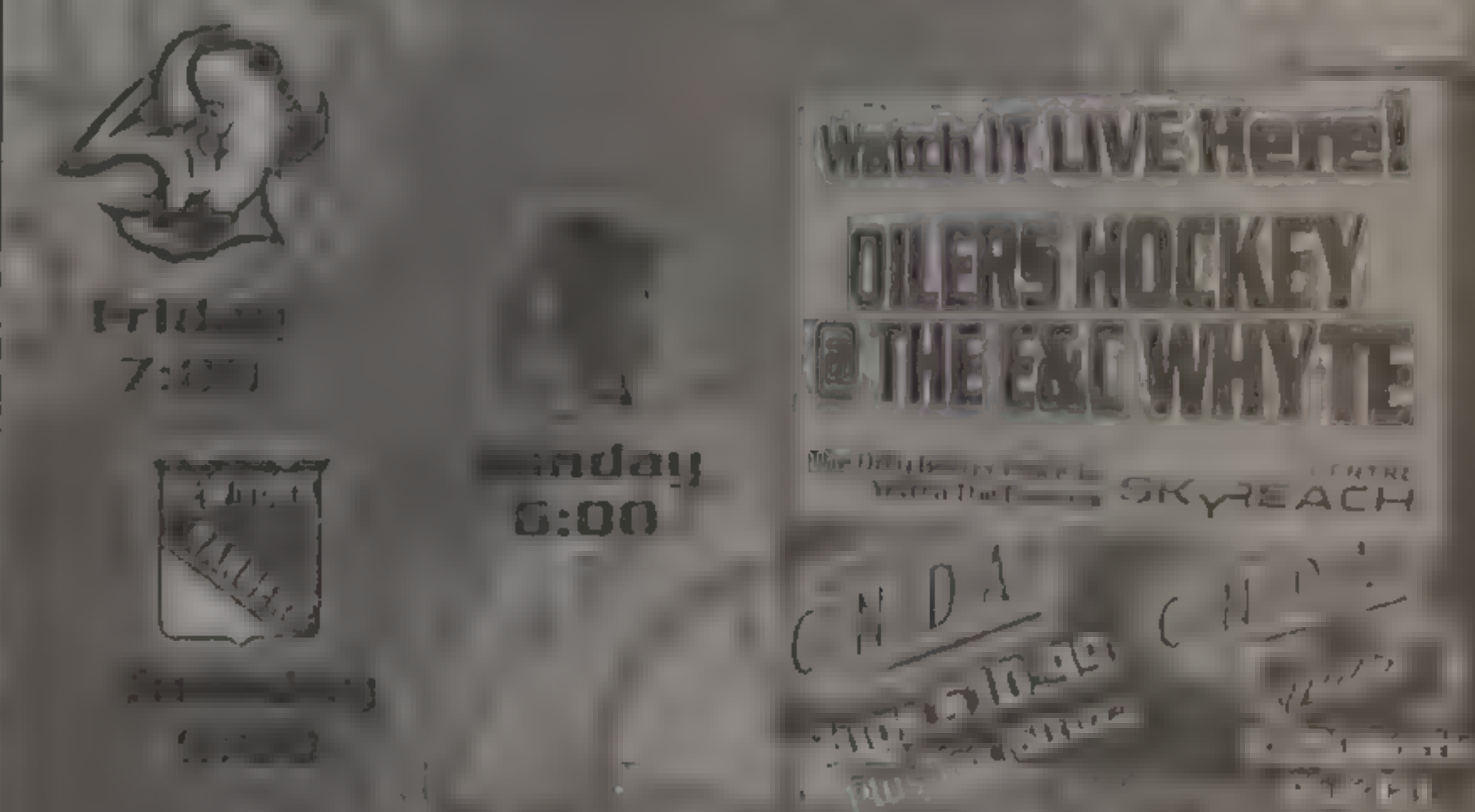
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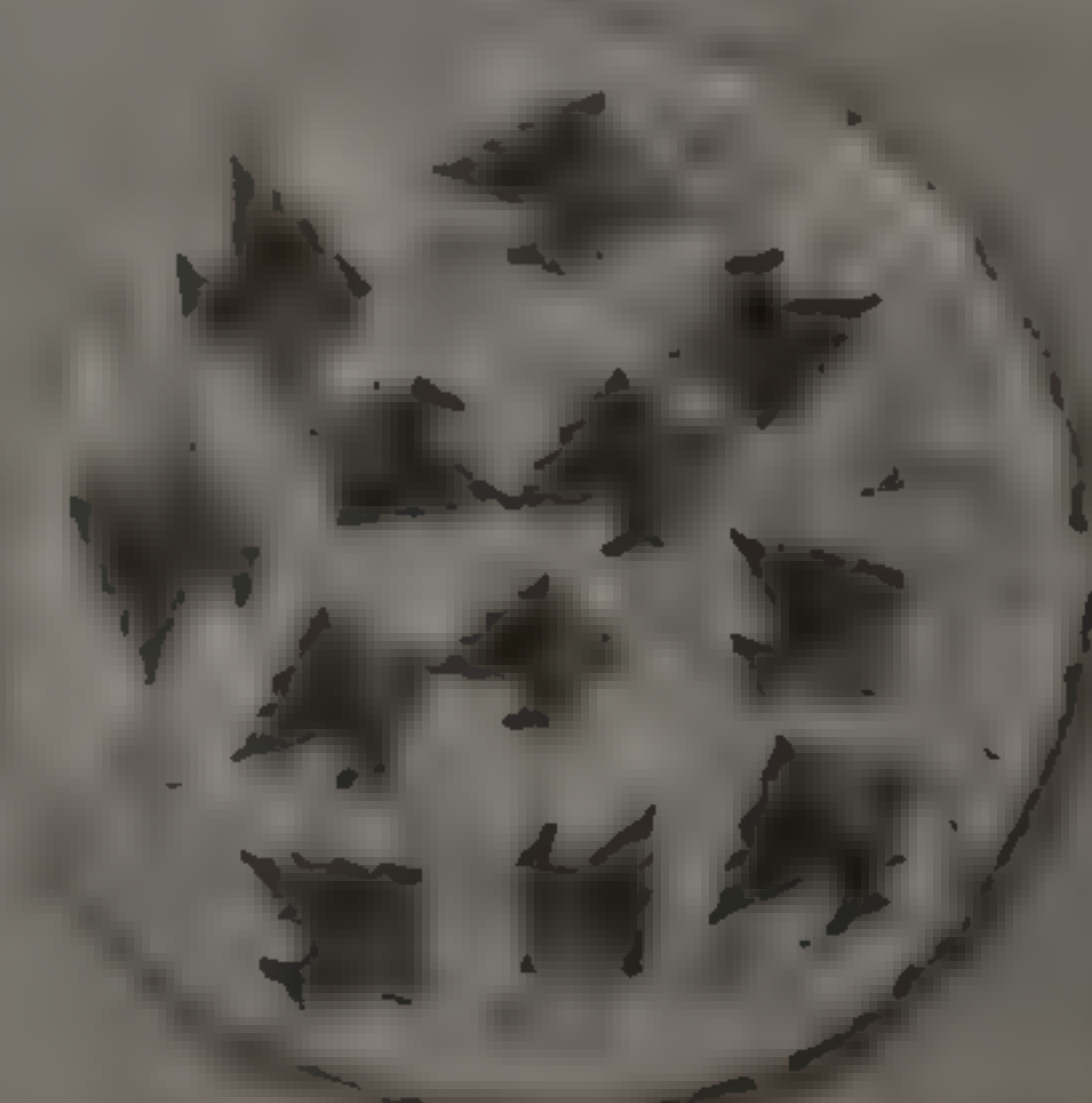
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Meat the press

The highs, lows and big, flabby middles of pressbox cuisine

By DAVID DICENZO

The slab of roast pork in front of me is a little tough. But the real issue isn't so much one of quality as it is of timing. You see, in lining up for grub at the Skyreach Centre media room, I hopped in just as one tray of pork was close to emptying, meaning the last few pieces had gotten a little dry from exposure. Had I come a few minutes earlier (or later), that entrée would've been choice.

Such are the intricacies and pitfalls of consuming a pressbox meal. I've been fortunate enough to get media accreditation for all of Edmonton's major sports teams over the last couple of years and it's meant many, many nights of chowing down at the rink/football field/baseball stadium. It's a normal part of life for many sportswriters and it can be an unhealthy trap if you're not careful. Scribes who cover sports generally aren't the type who can finish a marathon. And by marathon, I mean a second flight of stairs. Yup, some sportswriters—though not all—give new meaning to the term "gut instinct." And when the food is in greasy abundance right in front of your face, the five-dollar media buffet is a potential hazard.

There are ways of combating this threat, but they require some discipline. Take roast pork night, for example. The Oil were a couple hours away from losing a tough OT game to the Dallas Stars (what else is frickin' new?) and in the bowels of Skyreach prior to the tilt, media and the like are fuelling up for the festivities. I start with a bowl of Scotch broth, which is strange because I usually pass on the soup unless it's the delicious cream of mushroom version they serve every now and then. This particular soup is

tasty and loaded up with veggies, beef and barley too. I also put together a salad plate dressed with oil and balsamic vinegar and some marinated raw vegetables like cauliflower, broccoli, tomato and red onions. This is important because the cooked vegetables typically served with the entrées are doused in butter. You can save yourself some calories—and a future bypass surgery—by going with the earth-grown stuff. Of course, in this macho hockey environment, the only thing green anybody eats is the Jell-O. (I'll get to that later.)

dining

"They changed the potato salad," observes In the Box vet John. "I like the old one better, but I keep taking a little bit anyway." I'm tellin' ya, buffets are bad news—they make you do things you don't want to do. Local sports radio guy Rob K. agrees with John and says he likes the old version too. It's the dill that made it special.

Mmm... broken glass

I go back up for the pork (with a little gravy), some fantastic roasted potatoes (crunchy on the outside, sweet and mushy on the inside) and a scoop of peas. The buffet normally has a pasta choice as well, be it ravioli, spaghetti or—as it was for the Dallas game—a thick macaroni and cheese with chunks of meat. Considering it's accompanying the main dish of pork, I keep the serving to a minimum. Dessert isn't bad on this occasion. While it doesn't stack up to the rare treats like apple crumble, the sundae bar and yummy chocolate pudding, the "broken glass," featuring a rainbow of Jell-O flavours, whipped cream and graham crust is, according to *Vue* newsman Dan, "exquisite." "It's amazing what you can do with a little bit of Jell-O," adds Steve, a connoisseur of the media lounge meal.

This small exchange starts a

large-scale round-table discussion on the best and worst of pressbox cuisine. At Skyreach, the ham is always a hit, as is Ukrainian night, where you can load up on kielbasa, perogies and cabbage rolls. Steve's favourite eats ever were at the Molson Centre in Montreal for a special Christmas dinner. He fondly recalls the lovely turkey and the dessert tray that night. "In between periods, you could go back to the lounge for hot dogs and hamburgers," he says, proving my point about how dangerous this type of eating can be. "And they had Vachon cakes!"

"What did you take?" I ask.

"A Joe Louis," he responds, almost appalled I'd pose such a dumb question.

Dome cookin'

Rob T., an Oil beat guy with one of the dailies in town, says he remembers the days when the Edmonton media lounge was "by far the best in the league." Not that it's bad now, but it used to be heavenly, with carved turkey and roast beef every night, along with something like lasagna and a full-fledged salad bar. On the house, even. Dan used to be the wire guy covering the Toronto Blue Jays and he says the SkyDome spread was one to behold, especially the barbecue chicken and creamy pasta primavera combo. There was an omelet bar a few times in the pressbox and, get this, free beer! "After the game, they'd put a bunch out and I was always the last guy there," he says. "It was all the Blue Light you could drink."

Dan did remember some more lackluster media meals, like when he covered University of Toronto football. "Donuts and a garbage can full of pop," he says. Bruce, an Oiler staffer, came up with an even worse one. "There was one night in the Edmonton Drillers pressbox where they served beans," he says. "Just brown beans. There was a little more hot air in there than usual."

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Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

7166) Friendly staff, home-like atmosphere, fireplace. Light breakfast, lunch or night-time snack. \$

Click Here Café (10805-105 Ave., 423-4002) Open 10 a.m. till 3 a.m.. The place that no one knows about, but everyone goes to. \$

Expresslonz Café, Market & Meeting Place (9142-118 Ave., 471-9125) Homestyle cooking in a friendly and creative atmosphere. Live music, artists gift-shop, special events. Licensed. \$

Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

La Piazza (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

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DISH WEEKLY

Continued from previous page

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Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$

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Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$\$

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

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The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

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Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

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CHINESE

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Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

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Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

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La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

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It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

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Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food. Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$-\$\$

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Funky Pickle (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

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TAPAS

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Pyrogy House (12510-118 Ave., 454-7880) Pyrogies and cabbage rolls just like Baba used to make. Non-smoking. \$

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Max's Light Cuisine (7809-109 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

Veggie House (10508-109 St., 423-4426) Vietnamese vegetarian cuisine. Daily lunch specials. Open Wed-Sat, 11-10. Sun-Mon, 11-9. \$\$


VIETNAMESE

Bach Dang (7908-109 St., 448-0288) Vietnamese noodle house. Non-smoking. \$

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Tran Tran (1664 Bourbon St., WEM, 440-0070) In the heart of WEM, great Vietnamese food. \$\$





music

The Blacklisted headliner

Neko Case speaks about longing, singing and belonging

BY MICHAEL ELVES

It's not particularly surprising that pinning down Neko Case for an interview is a difficult endeavour. We're talking about an artist with a number of irons in the fire, and thanks to her talent and drive, all of those irons are pretty hot. From her role as half of the Corn Sisters (along with Mint label-mate Carolyn Mark), to being a pivotal member of the New Pornographers, not to mention a critically-lauded solo artist in her own right, Case is constantly on the move.

It's no surprise, then, to hear her explain that the genesis of her latest solo effort, *Blacklisted*, comes from a feeling of rootlessness. "It's not so much a feeling of non-acceptance as it is of not knowing where to live," Case says, describing the origins of the album title. It does not, she reveals, spring from the shirt-removing incident at the Grand Ole Opry that saw her banned from performing at the famed country venue. "No, it wasn't that," she contends. "It's just feeling like you don't belong anywhere."

Strengthening her position is the album's artwork, a photo (taken by a friend) depicting a van crammed with possessions and ready for moving. It's not just an artistic conceit or visual statement, though. In fact,

the cover approaches photojournalism: the shot, Case says, was taken "right when I moved to Chicago. Those are all my possessions in my van." Adding to the photo's transient feeling is the fact that the "photo shoot" took place in the parking lot of a hotel near O'Hare International Airport. There's nothing quite as symbolic of contemporary anomie as an airport.

The new album is the first for which Case can claim (almost) total credit—apart from two covers and a shared songwriting credit, Case wrote all the material. The experience was a cathartic one, and Case notes that "they're not always the happiest

[previous] **roots**

songs, but there's hope in them. I hope people recognize the hope in the songs too, not just sadness—sometimes just saying things out loud makes you feel better about them."

Case found genuine happiness in the recording process, which included working with Calexico's Joey Burns and John Convertino, as well as a new producer, Craig Schumacher. "It was just really fun," Case says. "I felt more confident this time simply because of my own experience." That past experience has included working with producer Darryl Neudorf on each of the three records and Don Kerr, who was brought in for *Furnace Room Lullaby*. Now with Schumacher, Case has had three different individuals at the helm, but she maintains that "they're just different experi-

ences—they're not one better than the other," so she's not shrugging off any one particular producer.

My Boyfriends aren't back

One thing she *did* shrug off, however, was the "& Her Boyfriends" tag that used to follow her moniker, but it's not because Ms. Case has suddenly become unpopular with the gents. "The Boyfriends was never a solid band," she says. "We have lots of guests, and the permanent lineup [Jon Rauhouse and Tom V. Ray] doesn't really like the name because it was just a joke."

The name change is the only place the reference to "Boyfriends" has been excised, as the touring conditions remain the same—Case is frequently the only "girl" on the road. The company she keeps doesn't bother her, though. "It's not like a boys club or anything. They're not particularly macho people," she says before wistfully adding, "but you want to hang out with the ladies sometimes. You get lonely for ladies."

Case has solved this loneliness for the ladies by inviting her "favourite person" along for the *Blacklisted* tour—she's hired her roommate to come on tour and work the merch table at the shows. And it's a good thing, too, because by Case's estimate, she won't be home for a long time. ☐

Neko Case

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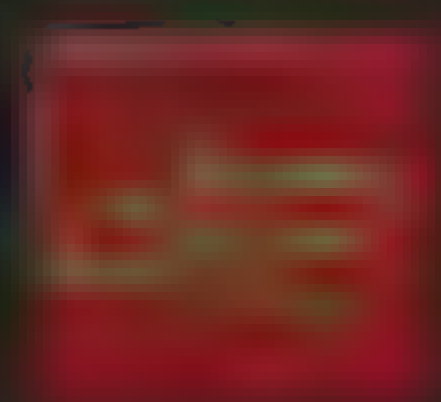


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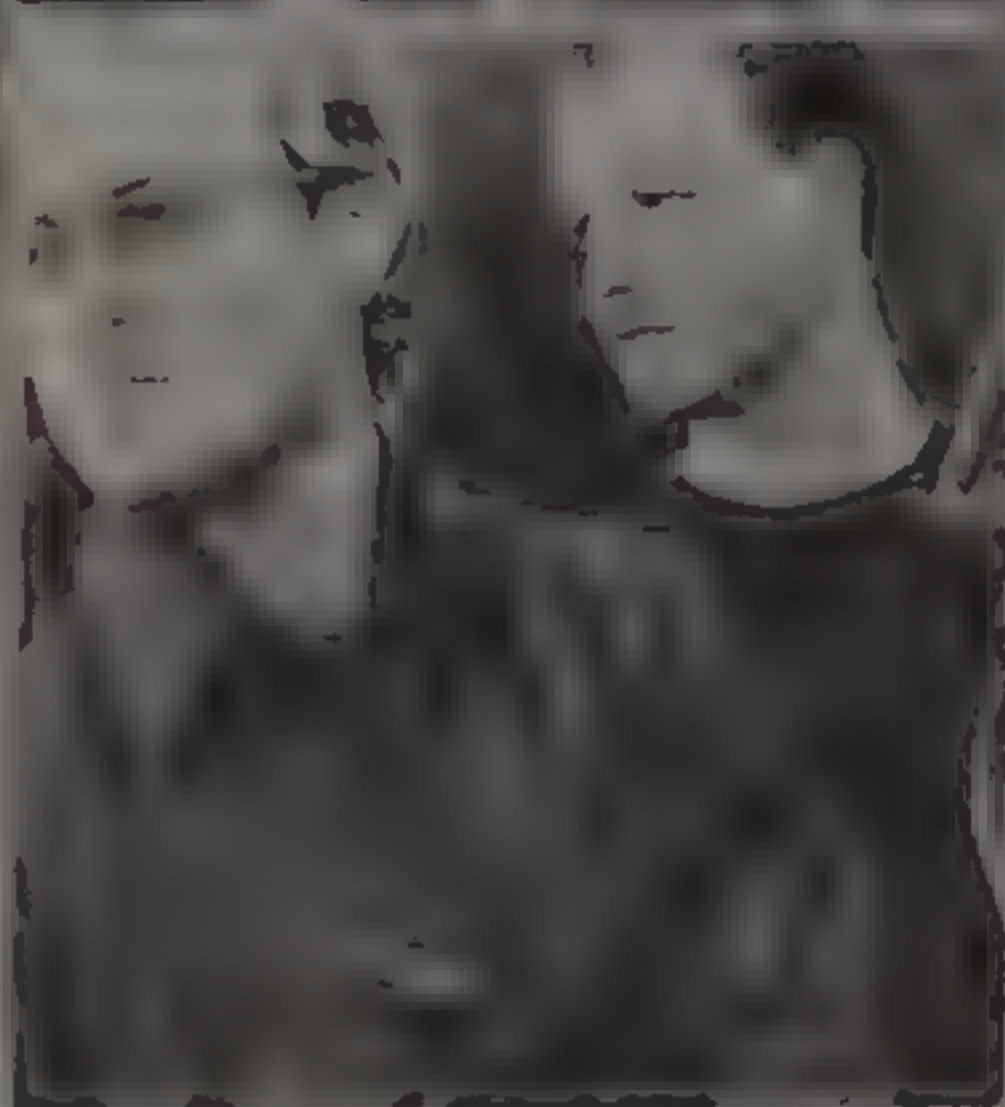
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You'd think a guy who plays mainly a resonator guitar (one of those big hollow-bodied metal-and-wood contraptions plucked occasionally like a regular axe, but more often thrown across the lap and played with a steel slide) and another who plays rustic fiddle and occasional mandolin could go only so far, particularly when their chosen musical landscape lies well within established folk and country boundaries, and they seem more or less determined to perform and record acoustically, sans electronic effects, eschewing vocals except in dire straits. Other great musicians have gone this way before—Py Coodey, Tony Rice, David Gilsman among them—but B.C. virtuosos Jesse Zubot and Steve Dawson, both masters of very difficult instruments, augmented on their third album by bassist Andrew Downing and percussionist Elliot Polsky, are pushing way past the old fence lines and into new turf, where melody and structure are very loose concepts and the result is for culturally insouciant music of a decidedly rich, cinematic nature. Intense, amazing, witty, moody, ethereal all at once, this is a new kind of folk, exquisitely executed.

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The freewheeling Hugh Dillon



down to the work, so it's been totally exciting," Dillon crows. "We put everything under a microscope for ourselves, and I get excited about being able to start something and complete it. I've always been a great starter, but I've been a lousy finisher. This time I didn't have fueling dope 1 ruining thing. Before it used to be, 'Yeah that's great. I gotta score now.' This time I was involved, excited, interested in other people's input, and it was a giant team effort. The satisfaction was overwhelming."

The payoff is already beginning to show. More

Headstones' head honcho has never been more focussed than on *Oracle of Hi-Fi*

BY DAVE JOHNSTON

Hugh Dillon's voice is barking over the phone. "What's your favourite song on the album?" he commands. "It had better be number five."

He laughs. The Headstones' frontman is proud of the band's latest album, *The Oracle of Hi-Fi*, and he's glowing over the track "And It Goes," which he's enjoying playing in concert. "Maybe it's just ego on my part, but I got myself a big black Gibson hollow-body to play onstage, and I love to play that song," he laughs. "It's just fun. I want it to be a single."

But with confessional lyrics like "She's still cooking up the white powder with what's left of her mind/and the gods must be smiling 'cause I got out just in time," the track hardly seems like a throwaway. It's no secret that Dillon has battled drug addiction through his career, and the joy he gets from singing a song like "And It Goes" might be his last laugh at the fate he's been able to cheat.

Dillon is open about his personal struggles, but he's wary about making it the focus of the Headstones' latest accomplishment. Nevertheless, he happily reports that the battle is behind him, thanks to the support of his bandmates and his new wife, Midori.

"She believed in me," Dillon says quietly, "and even when I kept screwing up further into hell, she would always tell me that there was

a way out. She kept at it, and I kept at it. Finally something clicked, and life just turned around. It's like walking away from school—you're confident and people take you seriously. There can't be anything better than that in life."

Dillon's music career is also recharged. *The Oracle of Hi-Fi* is the Headstones' first record for Maple Music, a label dedicated to Canadian music. The passion of the company won the band over when their contract with Universal Music ended, and the fact that they left the band alone during the recording of *Oracle*—save the inclusion of label president and Skydigger Andy Maize on the humorous "Tiny Teddy"—encouraged them to work harder than ever.

[REVEAL] rock

"[Maple Music] is run by people who love rock 'n' roll, and know what it is," Dillon says. "Nobody wants to get thrown some hotshot producer because they did somebody else's record to babysit and throw their two cents in. Maple Music wanted a Headstones record. They knew who we were and what we were like live, and they wanted us to make a record for ourselves, and that's what we did."

Rehearsal of fortune

Maple's faith inspired the band to compose their most thorough distillation of the Headstones experience, from the grind of "Reframed" to the darkly sentimental "She Wants to Cry." It was important to get the message right, which meant the band did the unheard-of, Dillon laughs: they actually rehearsed for two weeks before they went into the studio. "This is our record, right

than 1,000 people turned up at a small promotional gig for a Toronto radio station, where the band played a set consisting mostly of material from *Oracle*. The strong response charged the band. "It was like a Beatles concert," Dillon recalls. "It was fucking nuts. We were on with a vengeance, and to hear the crowd go insane over new songs was unbelievable."

Degrassi come home

Dillon also stunned television viewers with his portrayal of an abusive doctor on the season premiere of *Degrassi: The Next Generation*, which was directed by friend Bruce McDonald, who had previously worked with the singer on the punk rock odyssey *Hard Core Logo*. "I nailed the part because I had my shit together," Dillon enthuses. "I originally didn't want to do it, but [McDonald] reminded me that I had also originally turned down *Hard Core Logo*. I still had to audition, but I got it. It went really well and when it was broadcast, people were blown away. My wife and my family couldn't believe it was really me."

In the grand scheme of things, even Dillon is surprised with himself. "I look back at the apocalypse of my past sometimes," he says, "and I wonder what I was thinking. But to have the mindset of knowing what you want to do, and having that make sense, nothing can stop you. I've got more edge now than I did then, and that's shocking to me. It's clear to me now that there is nothing else that I'd rather be doing than this, and I've got no time to do anything that will take away from what I really care about." ☐

The Headstones
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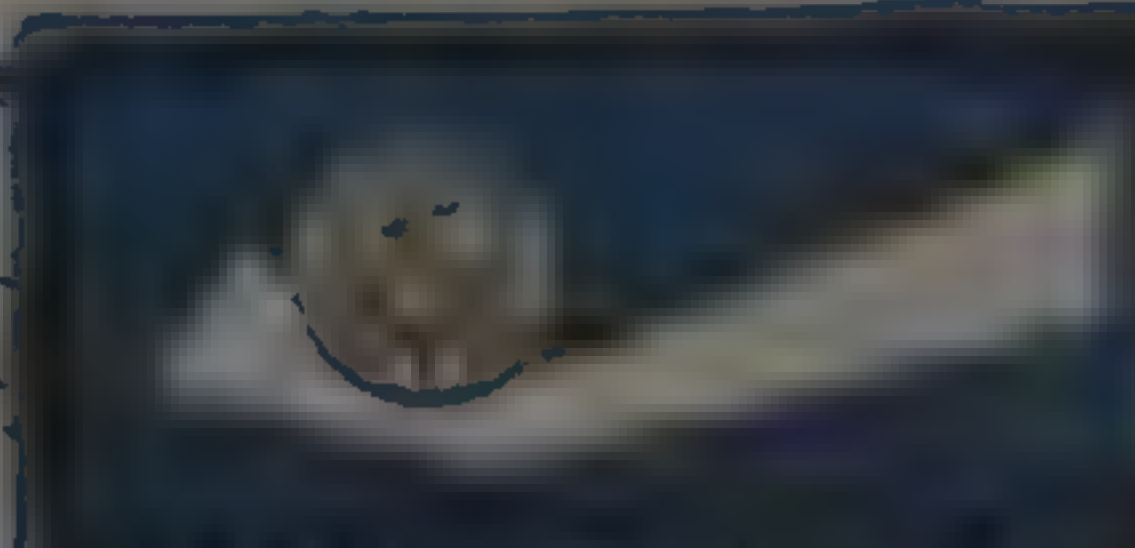
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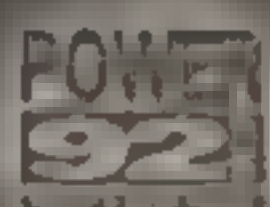
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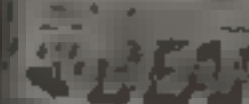
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MUSIC NOTES



all about
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BY PHIL DUPERRON

Mercury drops... its old name

Our Mercury • With Tandum Vitalls, Drop Halo and Where Once Was Hope • Rev Cabaret • Thu, Oct 31. Normally, name recognition is a great thing for a band. But sometimes a band has to shed that name like old skin to move onto bigger and better things. Take Our Mercury, for instance, who used to be

called Misdemeanor. They made a name for themselves in punk circles starting when they were just a pack of kids, and that was the problem, says singer/guitarist Ben Stevenson. They started back in '95 when Stevenson was just 14 and his bandmates were 12. It was all good when they wanted to book all-ages shows, but when they moved to Montreal to attend school a couple years ago, they wanted to be taken more seriously. "When we played shows out there we changed our name," says Stevenson. "They just had this association with little kids." They've since moved back to Edmonton with the new moniker and have been playing steadily since.

Our Mercury has tended to be lumped into Edmonton's burgeoning hardcore scene or its more established punk scene, but Stevenson says they don't really fit into either. "I know it's a cliché," he says, "but we don't like to pigeonhole ourselves. That's the way we listen to music, too—we don't listen to a particular style. We just want to write the best music we can and hopefully people will pick up on

it. That's a problem, I think, with a lot of bands; they just try to key into a certain scene."

At least out here they've been able to make an impact. Laxer says Edmonton seems slow compared to the around-the-clock bustle of Montreal, but it's easier not only for a band to stay focused but also to make a splash, simply because there's less happening. "There's so much going on in Montreal," he says, "you seem really insignificant."

Ghoulies, ghosties and Broken-Nosed beasts

Broken Nose • With Lost Action Heroes and The Uncas Old Boys • Power Plant (U of A) • Thu, Oct 31 Once you've finished escorting your little sister around the neighbourhood trick-or-treating, steal her candy and come out for some real Halloween madness. Broken Nose front man Al Gothjelsen says he only takes one holiday of the year seriously, and if you know what's good for you, you'll spend it with him and his rock

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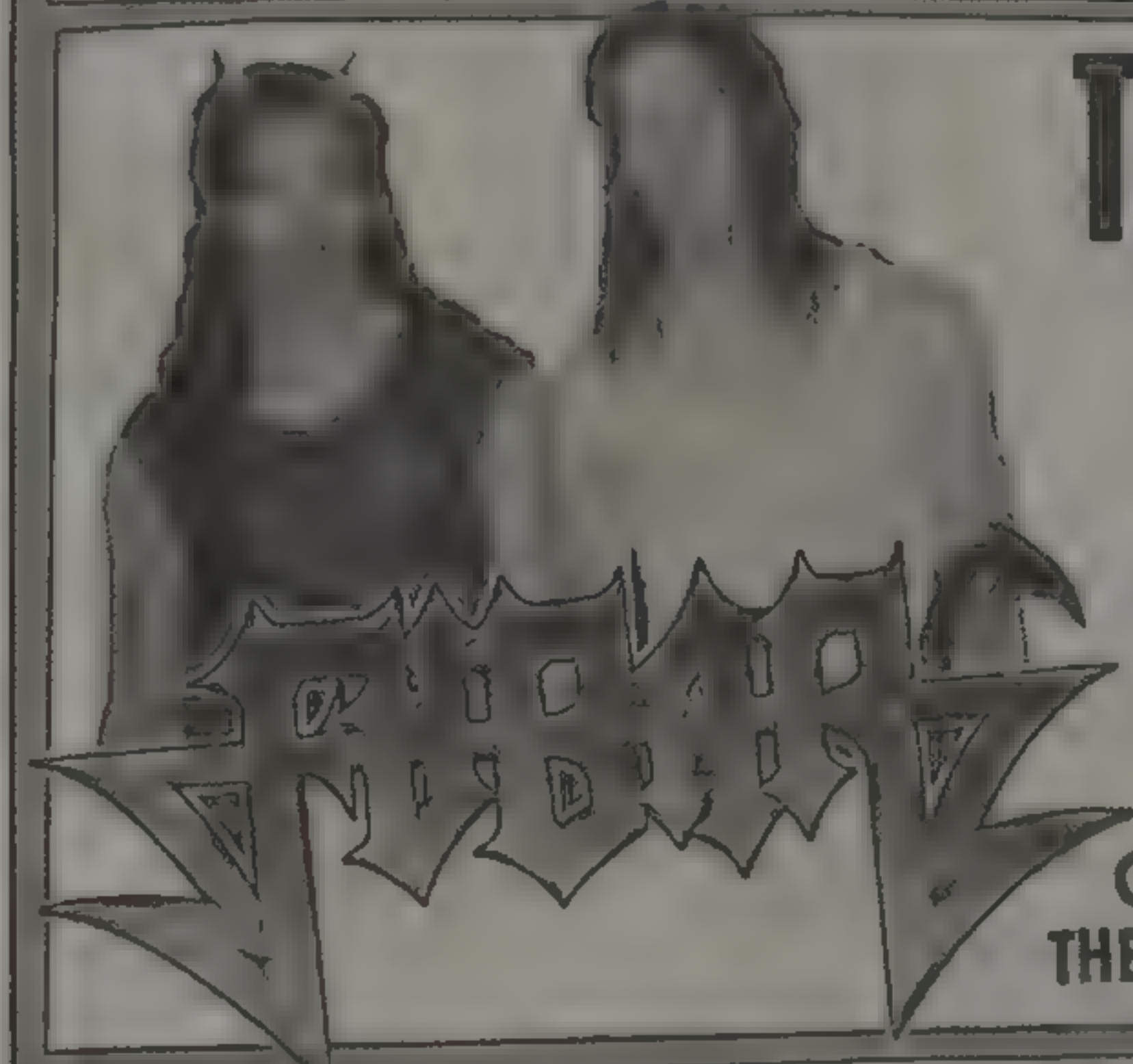
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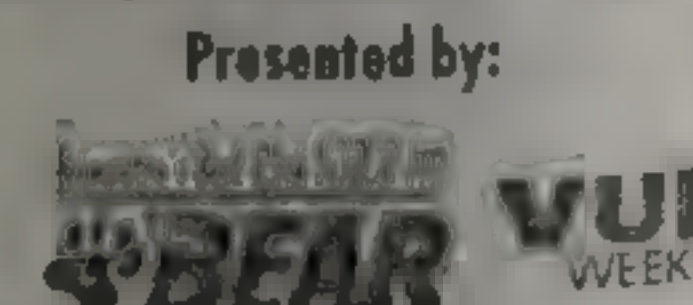


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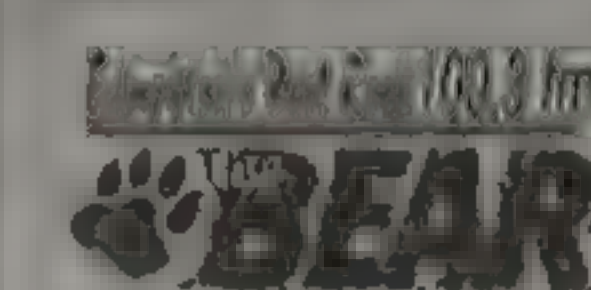
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roll madmen. Broken Nose has a longstanding tradition of playing Halloween shows and since they only play their hometown a few times a year, they do it up right.

"We don't just want a Broken Nose gig," says Gothjepsen. "We wanted to have a party we just happened to be playing at. We wanted to go for just a crazy fucking party, sponsored by Jack Daniels, one of our stipulations. I demand it."

Broken Nose make a habit of bringing a bucket of Jack shooters up onstage with them to help get the audience fired up. At first, people tend to be only too happy to guzzle them back, but Gothjepsen says by the end of the bucket, people are always rolling their eyes, pleading, "Not another one." "It makes for a very entertaining show from where I'm standing," he says. "People are just getting wasted. I love it. We're a whisky-driven band on our side of the stage, so they may as well be too. It never hurts. That's what it's all about. You don't go to a show to learn more about life, just to rip it up. Not enough people realize that."

For a while, Broken Nose looked like they might be down for the count due to lineup troubles. But things are going fine now. Their disc *Horny Ride* gets regular play on 100.3 FM The Ear, their first video is airing on MTV Canada, and their lineup is as solid as left hook. "I can't say I've ever had as much confidence in it," says Gothjepsen. "It's been two steps forward, three steps back for the last three years. We're finally getting the shit done we were supposed to do three years ago. This vehicle—this monster truck called Broken Nose—we had to fix the transmission and replace the spark plugs a couple times, but now she's running sweet."

The passion of Anna

Anna Beaumont • With Pierian Spring • Bonnie Doon Hall • Sat, Nov 2 Edmonton songstress Anna Beaumont has been enjoying a busy career, playing high-profile gigs like the World Championships of Athletics, last summer's sports and cultural extravaganza. She's traveled across China, playing to sold-out crowds as part of a Canadian musical ensemble and most recently wrote "Ribbon of Light," the theme song for the Canadian Breast Cancer Society.

But she doesn't often play shows featuring just her singing and songwriting abilities. "Putting on concerts of all my original stuff is not something I do all the time, but I'd like to do it more often," says Beaumont. She often plays as part of a jazz/blues trio called Wine, Women and Song (though they've recently lost a member and have yet to come up with a new name) but Beaumont says Saturday's performance will feature more pop- and folk-oriented music accompanied by a full band. "This is a night of just me and my music—just a couple of covers just for fun," she says. "No apologies. Here I am, it or not."

She's been training her voice throughout her career and still receives vocal coaching now and then. She's happy to pass on the knowledge she's gained by teaching students as well. While many musi-

cians take on students for an easy meal ticket, Beaumont says teaching means much more to her. "It's really my passion to be honest," she says. "Because I've studied so much, it's just a natural thing for me. I feel very strongly about it. It's equal to my performing." She's also an accomplished pianist but hasn't sung and played during her performances as much as she'd like. She'd also like to open up the stereotypical view of singer/songwriters as guitar-strummers to include pianists and plans on playing more singer/songwriter circles.

Beaumont's career and confidence got a serious early boost when she toured North America with Mary Wilson of the Supremes. The pair met while working on a musical together and took the show on the road. "She liked what we did so much, she wanted to go out and tour it," she says. They became such fast friends that Beaumont was later mentioned as the only white Supreme in Wilson's autobiography. Beaumont also wrote "Mary's Child," a song dedicated to Wilson's daughter, who died in a car accident.

Schuld in two directions

Beth Schuld • Yardbird Suite • Sun, Nov 3 When local pianist Beth Schuld was taking classical training, she often rubbed her instructors the wrong way with her individualistic style. "I was always in trouble for interpreting songs in my own way," says Schuld. So she broadened her training to fill in any holes with less structured jazz music. "I ended up loving it," she says. "I'm allowed to do whatever I want. I personally still don't see why you can't play it the way you want. What's the point of performing a song if everyone has to play it the same way? You may as well just buy a CD."

Schuld's live show has grown and evolved in the year she's been playing around town and now she has a group of backup singers and a drummer called the Flying Saucies. She says her show is hard to describe; it's not strictly jazz and incorporates many elements like comedy and storytelling, all tied together by her piano. "I almost don't know what's going to happen at my shows," she says. "It's kind of fun because I feel I'm reacting to what I do just like the crowd is. I just throw in whatever I feel like playing. I often think things up the day of the show."

But one thing audiences have come to expect is a mystery guest of honour. Her first guest, fellow pianist Ann Vriend, was surprised to be called up to the stage like in some musical game show, but since then Schuld says she at least warns people they will be expected to play. Unfortunately, not every venue has access to a real piano and she often has to settle for playing keyboards—but not so at the Yardbird. "I'm really excited," says Schuld of the show, "because I get to play a real piano. It's so much nicer."

An electronic facsimile may cut it for the odd live show, but when it comes to recording an album, only the real thing will do. Finding a studio with access to one on an independent artist's budget is a daunting task, especially in these days of smaller, cheaper recording studios. "It really

limits where I can record, because most recording studios don't seem to have pianos," says Schuld. As luck would have it though, Schuld was able to record the bulk of her debut CD, *Beth Schuld Solo*, at King's College on one of two pianos in the city once owned by the late Canadian classical giant Glenn Gould.

The Party of the first part

War Party • With Warsaw Pack • Power Plant (U of A) • Wed, Nov 6 When Rex Smallboy started War Party back in 1995, he says record companies wouldn't bat an eye at him and his crew. There was no market for native hip-hop music, they said. So Smallboy went ahead and created one. Years of hard work, rapping about tough issues surrounding indigenous Canadians and their struggle to make a better life for themselves, have started to pay off. After releasing two well-received albums, a video for "Feeling Reserved" currently on high rotation on MuchMusic and a slew of awards, the record companies have finally come calling.

"We've got some sincere interest now," says Smallboy from his home in Hobbema. "Word of mouth, I'm sure, has had a lot to do with it, creating a natural buzz."

When Smallboy first started rapping on his own in the early '90s, he emulated African-American artists like N.W.A., Ice-T and Public Enemy. But when he joined up with Cynthia Smallboy, Karmen Omeosoo and Tom Crier to form War Party, they realized indigenous people had their own issues to deal with through music. "It wasn't until we all came together and started rhyming together and writing together," he says, "that we kind of had to do some soul-searching. We had to take a look at ourselves and where we came from."

Canada's shady, often violent treatment of indigenous people has provided the group with plenty of material to work with. But Smallboy stresses they're looking for change, not laying blame. "I take my own future in my own hands," he says. "I don't blame my government or the Canadian government for where I am. I don't sit around and blame history. I try to understand history—it makes me who I am today. I touch on those issues because I have to, but I don't dwell on it. I want to take what's good about our people and what's left of our culture and run with that. Our music is about the future, man. We want to take our place in society, to show people we're as good as everyone else. We as people want to feel good about ourselves. We want to feel good about our culture."

Still, singing about the injustices that indigenous people have suffered in this country sometimes gets the band into hot water. "We're not anti-white or anything," he says. "We're just against what is wrong. We're talking about shit people don't want to talk about." Worse yet, other indigenous people have given the band flak for pointing out problems like substance abuse and corruption on reserves. Blaming white society for all native problems is a cop-out, says Smallboy, and both societies must work together to find a solution. ☐

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104 St., 432-4611. •Every THU (9:30pm): Open mic. THU 31: Goobies Junction. FRI 1-SAT 2: Northwest Passage. FRI 8-SAT 9: Goobie's Junction.

BILLY BUDD'S 9839-63 Ave., 438-1148. SAT 2 (9pm): The Boom Boom Kings.**THE BLACK DOG FREEHOUSE** 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. WED 6: Luke Doucet, Jonny Nordstrom (Captain Tractor) on bass and Garth Johnson (Carolyn Mark and Her Roommates) on drums. No cover.**BLUES ON WHYTE** Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 31-SAT 2: James Armstrong, No cover Sun-Thurs; \$3 cover Fri-Sat. MON 4-SAT 9: Brent Parkin. No cover Sun-Thurs. \$3 cover Fri and Sat.**CAPITOL HILL PUB** 14203 Stony Plain Rd., 454-3063. FRI 1-SAT 2: Harpdog Brown and the Bloodhounds.**COFF CLAYTON'S RESTAURANT AND PUB** 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman, Pascal Lecours, Umberto Madeiras.**CROMDALE HOTEL** Diamonds, 8115-118 Ave., 477-3565. THU 31-SAT 2: All Hallows Eve: The Amazing Hugh Betcha, Second Coming.**DUSTERS** 6402-118 Ave., 474-5554. •Every THU: Open stage w/Juke Joint. FRI 8-SAT 9 (9pm-1am): Hallowe'en party: Mr. Lucky (blues, boogie, R&B). No cover.**FILTHY McNASTY'S PUBLIC HOUSE** 10511-82 Ave., 432-5224. •Every SUN: Open stage hosted by Mike Caton. •Every MON: Metal Mondays hosted by the Bear's Yukon Jack. •Every WED: Boogie Nites.**FLYBAR** 10314-104 St., 421-0992. •Every MON (9pm-12): Open stage.**MEZZA LUNA LATIN CLUB** 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music.**O'BYRNE'S** 10616 Whyte Avenue, 414-6766. THU 31-FRI 1: Celtic New Year Weekend.**SCUFFY MURPHY'S IRISH PUB** Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters. •Every TUE: Industry Night.**SECOND CUP** 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.**SEEDY'S** 10314-104 St., 421-0992. FRI 8: Grand opening: The Crazy 8's (rockabilly).**SIDETRACK CAFÉ** 10333-112 St., 421-1326. •Every THU (7-9pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every SAT (3-7pm): Afternoons at the Sidetrack: Hosted by Tim Lent. Special guests and a jam. All-ages event, kids welcome. No cover. •Every SUN (8pm): Sunday Night Live: Punchline Scramble! The Comedy Game Show. THU 31 (9:30pm): Trevor Finlay Band (blues, rock). \$4 cover. FRI 1-SAT 2 (10pm): Daddy Longlegs (swing, 8-piece). \$7 cover. MON 4-WED 6: Glamourpuss. THU 7: Recipe From a Small Planet. FRI 8: Tony D. Band. SAT 9: Feeding Like Butterflies.**ST THOMAS CAFÉ** 44 St. Thomas St., 458-8225. •First THU (7:30-11:00pm) ea. month: Acoustic open stage hosted by Penny and Jim Malmberg. •Every FRI: Jazz Night.**SUGARBOWL CAFÉ AND BAR** 10922-88 Ave., 433-8369. •Every 2nd Sun (2-5pm): PROxyBOY (live chill-out electronica). •Every SUN (8:30pm): Brett Miles presents Rise. Inspirational instrumentals (pass the hat). FRI 1 (9:30pm): Bob Jahrig and friends. \$6 cover. FRI 8 (9:30pm): The Scott Nolan Band (alt country). \$5 cover.**TIM'S GRILL** 7106-109 St., 413-9606. •Every SAT: Open stage hosted by Dan Meunier.**UPTOWN FOLK CLUB** Woodcroft Community Hall, 13915-115 Ave., 436-1554. FRI 8 (7:30pm; sign-up starts @ 7pm): Open Stage. TIX Free, non-members \$3.**CLASSICAL****ALL SAINTS' ANGLICAN CATHEDRAL** 10035-103 St., 416-1966. MON 4 (7:30pm): Greenwood singers (CD release: *Ode to the Virginian Voyage*, Frostiana).**CONVOCATION HALL** U of A Campus 492-0601, 420-1757. SAT 9 (8pm): Earl Music Voices: Julie Harris, Janet Youndahl (sopranos), Victor Cuelho (lute).**EDMONTON OPERA** •Crowne Plaza Chateau Lacombe, The Alberta Ballroom, 10111 Bellamy Hill, 429-1000. SUN 3: The Opera Brunch: *Don Pasquale*. TIX adult single \$47.50; child single \$38. •Jubilee Auditorium, 11455-87 Ave., 429-1000. SAT 9 (8pm); TUE 12, THU 14 (7:30pm): *Don Pasquale* by Donizetti. TIX @ TicketMaster. Performed with the Edmonton Symphony Orchestra. Sung in Italian with English supertitles.**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 1-SAT 2 (8pm): The Masters: Jessica Linnebach (violin), Da Camera Singers. Victor Feldbrill (conductor). TIX start at \$22. Student/senior discounts available. \$15 student rush seating available @ box office one hour prior to concert time.**MCDUGALL UNITED CHURCH** Banquet Hall, 468-4964, 101 St., one block South Jasper Ave., 468-4964. SAT 6 (12:10-12:50): Music Wednesdays at Noon: Trio Con Bro (violin, cello, piano). Free.**MUTTART HALL** Alberta College Campus, 420-1757. SAT 2 (8pm): Rite of the Orishas: Edmonton Classical Guitar Society present David Grainger Brow, Merrill Tanner-Semle (soprano), Tami Cooper (flute). TIX \$14 \$10 student/senior/ECGS member @ TIX on the Square, Avenue Guitars, @ door.**ROBERTSON-WESLEY UNITED CHURCH** 10209-123 St., 420-1757. SUN 10: Baroque Chamber Music Treasures: Alberta Baroque Ensemble. TIX @ TIX on the Square.**ST. ANDREW'S CHURCH** 9915-148 St., 452-4454. THU 31 (8pm): An All Hallows Eve Organ Recital, Part VI: Featuring Robin King (organ), Gerda Miller (mezzo-soprano). Costumes welcome.**WINSPEAR CENTRE** 4 Sir Winston Churchill Sq., 428-1414, 420-1757. SUN 10 (3pm): Pipeworks and Brass: Richard Eaton Singers Leonard Ratzlaff (conductor). James Spurgeon (organ), Ergon Brass Ensemble. TIX start at \$17 @ Winspear box office, TIX on the Square.**CLUBS****BARRY T'S GRAND CENTRAL STATION** 6111-104 St., 438-2582. •Every WED/FRI Top 40 w/DJ Damian. •Every SAT: '80s night w/DJ Damian.**DEVLIN'S MARTINI BAR** 10507-82 Ave. 437-7489. •Every SUN: DJ Diabolic spins the in sounds from way out.**FORTY-FOUR MAGNUM CLUB** 8318-144 Ave., 475-8702. •Every SAT: Open Stage Jams. All bands, singers and musicians welcome.**GALLERY LOUNGE** Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: DJ Steve.**GAS PUMP** 10166-114 St., 488-4841. •Every TUE/WED: Karaoke. •Every THU-SAT: DJ.**GREENHOUSE NIGHTCLUB** Neighbourhood Inn, 13103 Fort Rd., 472-9898. •Every WED-SAT: DJ Travis.**THE JOINT** WEM, 486-3013, 451-8000. •Every SAT: Power 92 live on location. FRI 1: Hallowe'en Howler Crawler. Prizes for best costume. TIX \$20. SUN 10: DJ Baby Uly, M.R.G. TIX \$10 adv. @ Underground. Semi formal. No minors.**NASHVILLE'S ELECTRIC ROADHOUSE** WEM, 489-1330. Top 40, country and dance music. THU 31: Hallowe'en party. WED 6: Little River Band. TIX \$17.95 adv @

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TOM PETTY AND THE HEARTBREAKERS
THE LAST DJ (WARNER)

Things never change. People for now to drive after the first snowfall of a year. Hangovers always hurt the most on Sunday mornings. And Tom Petty is pissed off at the music industry. Well, not really pissed *per se*, but concerned in a father-mad-at-his-kids kinda way (although I'm sure bad drivers rage Mr. Petty as well). Anyhoo, the now-haired Bob Dylan is back with *The Last DJ*, his finest CD since 1994's *Wild Years*, and most of the disc takes aim at the vanity, greed and lack of taste that Petty is surrounded with in his line of work. The title track is classic Petty, along with lines of "Won't Back Down" or Gary Jane's Last Dance." But for an album filled with fun-poking and finger-pointing, it's not a morbid, moaning record. Consequently, Petty's rants are backed by lush string arrangements, '60s harmonies, garage-rock homages and simple pop songs. The one irony here is that such an accessible record should set out to slam the industry that made Petty a star in the first place. A bitching rock star. ★★★★★ —DAVE LAING

MARK KNOPFLER THE RAGPICKER'S DREAM (MERCURY)
Now musicians can match Mark Knopfler's weeping electric guitar. He

plays, it cries, fans listen. On his previous album, *Sailing to Philadelphia*, Knopfler also demonstrated that he's embraced the possibility of maturing gracefully, releasing a captivating record that showcased his ability to write penetrating narrative ballads. *The Ragpicker's Dream* picks up where *Philadelphia* left off, except it's not looking at the open horizons of the new world. Instead, it looks backwards—and that, coupled with the repeated themes of voyage and discovery, seriously diminishes its power.

The leadoff track, "Why Aye Man," in particular, captures this gulf. Its protagonists are sailing to Germany from the U.K. as economic refugees, not crossing the Atlantic to the U.S. to chart the Mason-Dixon line like *Philadelphia's* storytellers. Rather than sing about endless possibilities, Knopfler's characters note "There's plenty Deutschmarks here to earn/And German tarts are wunder-schoen." Not exactly the stuff of fables, although the native American chanting is a nice touch. The rest of *The Ragpicker's Dream* is mostly mellow, catchy pop-rock ranging from mediocre to interesting. But the album does come packaged with an EP of live performances, including stellar versions of both "Sailing to Philadelphia" and "Brothers in Arms." And on this signature track, the guitar weeps. ★★★★★ —DAN RUBINSTEIN

IVY GUESTROOM (MINTY FRESH)
Cover tunes always provoke some thorny questions, and none spikier than the problem of whether it's better to do a faithful rendition of the original, or to branch out and bring in some new elements of your own. New York pop trio Ivy takes on this challenge with *Guestroom*, a collection of 10 cover tunes—some of which were recorded specifically for this project, and others which have been kicking around for a few years as B-sides—and come through with flying colours.

A collection of obscure alt-rock gems

(like the Go-Betweens' "Streets of Your Town" to the House of Love's "I Don't Know Why"), '60s classics (the Ronettes' "Be My Baby") and French-pop (like Serge Gainsbourg's "L'Anamour"). *Guestroom* allows Ivy to rethink their source material as sparsely arranged, embraceable pop music. French-born singer Dominique Durand uses a hummed vocal line to replace the famous keyboard strains from the Cure's "Let's Go to Bed" and a simple mandolin line brings new life to Nick Heyward's "Kite."

Durand really stretches her legs, though, on the Ronettes cover—she reinvents the song as a torch song, a slow, sultry piece that'd sound just right at the Yardbird. But faithful takes on Gainsbourg and the Go-Betweens—both simple tunes to start with—show that Ivy knows how to toe the line between tradition and reinvention. ★★★★★ —STEVEN SANDOR

HOT HOT HEAT MAKE UP THE BREAKDOWN (SUB POP/WARNER)

A couple of years ago, rock seemed to lack that... how shall we say... *roll*, which probably explains why everyone was lining up at raves and saying dance music was going to take over the world. Well, rock appears to have picked up a lesson or two from the experience—people just wanna dance. Which is why it's nice to hear the resurgence of rock that rolls, and Hot Hot Heat easily slipped into the comforting shadow of like-minded bands such as the White Stripes and the Strokes with their kick-ass EP, *Knock Knock Knock*. Now, with their debut full-length, *Make Up the Breakdown*, the Vancouver band has kicked up the dirty garage groove to another level. From the samba of "Talk to Me, Dance With Me" to the strutting "Get In, Get Out," the Heat are making rock absolutely cool without the fashion-victim posturing of their contemporaries. Please play loudly and often. And get dancing. ★★★★★ —DAVE JOHNSTON

NICKELBACK CURB (EMI)

This is the debut album from the pride of Hanna, who have confounded both critics and their old neighbours by becoming very popular both here and in the U.S.A. Then again, it's not hard to figure out why—their sound is a patchwork of grunge and post-grunge influences, from Alice In Chains to Pearl Jam, Metallica to Soundgarden... and the list could go on. Their martial style of rock 'n' roll (if you want to be kind and call it that) plays on a testosterone-fueled mindset that's more about rape than sex, if you still get the drift. Where all this angry-sounding music comes from is beyond me—I wonder sometimes why some of these dudes don't just get on with it and become social workers or something if it's all getting them down that much. Music to mix, pour and *drink* concrete to. ★★★★★ —T.C. SHAW

THE HELLECASTERS ESSENTIAL LISTENING VOLUME 1 (HIGHTONE)

What can I say? If you drew a line in the sandbox and put rock 'n' roll on one side and proficient playing on the other, the Hellecasters would be on the other. The Hellecasters are three of the world's most successful session men in the biz; why, you've probably heard them without even realizing it—they're best (un)known for playing hot licks on TV commercials, among other "rock and roll" credentials.

Yeah, they're damn fine players, if that's what you're into. Live, they're simply incredible—again, if you're after no more than just a showcase of hooks, from country-fied chicken scratch to pop-u-lar plucking to all-out jazzercizing to plain ol' cartoon metal noodle mas-

tery, it's all here! Of course, all 13 tunes on *Essential Listening* are instrumentals—singing would only get in the way of all that fabulous riffery.

I suppose I shouldn't be so snotty towards what is in fact a superb album of guitar-oriented instrumentals, played with verve and precision by three master guitarists. But when the liner notes make claims like "These guys were selling some serious units!" or "It will be way beyond our lifetimes before these recordings will be considered dated," well, it's all a bit too much. ★★★★★ —T.C. SHAW

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Inspired by the events of 9/11 to travel across the United States, piano mistress Amos finds a nation looking for love, peace and understanding, a journey catalogued in typical Amos poetic fashion on the subtle *Scarlet's Walk*. Unlike the masculine posturing of Bruce Springsteen's *The Rising*, Amos characteristically avoids blue collar theatrics and delves into fractured lyrical musings. For the most part, it's a challenging and rewarding listen, as Amos strips back her arrangements and lets her whispery voice slip around lyrics that seem pulled straight from late-night conversations in diners and bedrooms in small towns across the land, picking up bits of Americana and refracting them through a surreal lens. At times, it's downright eerie, as lyrics like "I know you know every desperado and sharpshooter in the West" (from "Sweet Sangria") sound frighteningly relevant. What we learn from *Scarlet's Walk* is that America is a scared, insecure nation with a proud heart, unwilling to admit that something is terribly wrong. ★★★★★ —DAVE JOHNSTON

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3AM - 6AM

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Spilt Milk
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House/HipHop/DJ Tempo
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CARIBBEAN SWING

KC (& Kink)
Reggae/Calypso/Soca
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8PM - 10PM

INDIAN HANG SUITE

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inside
global
club
culture

BPM

BY DAVID STONE

On Wednesday afternoon, just before the paper was about to go to press, I got a call from a newspaper reporter who was working on a story about the meth problem in Edmonton. Specifically, he was looking to talk to someone who wasn't about a police officer.

I don't really like discussing drugs, and I certainly don't condone them. Regardless, his call wouldn't have bothered me so much if he didn't narrow his question to people doing meth in the "rave scene." Once again, I saw the merry-go-round of the media coming back for one last kick at its familiar scapegoat for the undoing of today's youth, that pesky "rave" scene. As a DJ, I would naturally know somebody who could help out.

As a British friend of mine would have said, bollocks.

Of course, methamphetamine is a serious problem in this city. It's a problem right across the continent, and it's been a frequently discussed topic on American news. What I'm not happy about is how the dance music scene is

being targeted as the epicenter for this drug du jour, as this reporter may have unwittingly been doing in researching his story.

However, there's no arguing that meth exists in the dance music scene. Meth is a powerful "upper," and considerably cheaper than cocaine, thus it's an attractive choice for party kids looking to keep the fun going and going. Throw in ketamine, MDMA and GHB, and you've got the perfect mixture to cook your brain and guts really well. Some people claim to have a lot of fun as well.

As a DJ, I've stared into enough faces to know what meth does to someone. I've noticed the absence of a few others for the same reason. I also know people who have been able to walk back from the brink, and a few more who haven't been as lucky. A few of my colleagues vehemently claim that meth is the single biggest reason that we've watched our scene turn to shit in the last year, as kids decide to sit at home, get wired up, and turn their life to doing nothing more than getting more meth. These are the ones who don't eat, sleep or even listen to half of what you say to them. They drop out.

People come to the clubs and parties looking for entertainment, hoping to divest themselves of their emotional baggage, if only for a few hours. In this world, you don't have to be alone, or scared or even ashamed of what you are. Drug use factors into this, whether it's cigarettes, booze or cocaine, and it's a choice people make. And some choices are easier to deal with than others, and carry their own consequences.

Yet I can't blame "rave" culture for what is clearly a social problem. People make the choice to use illegal drugs everywhere. They might be in a blues bar, or a swank lounge, or sitting in their apartment watching *Friends*. It isn't fair to demonize one particular lifestyle as the reason drugs are being manufactured, distributed and used. A young person going to an R&B club is probably as likely to do meth as a candy kid. It's just easier to pick on what seems like the obvious choice.

I don't want to see the "rave" scene experience another ignorant media witch-hunt, one they seem

quite hell-bent to carry out. Here's a flash for you—the drugs are not being made in the clubs. The drugs are quite often not even being used in the clubs. It's in the suburbs. It's in the schools. It's in the next apartment. It's outside your front door. It's everywhere. Rather than demonize, try education. You might get somewhere with the story. ☐

METH RESOURCE:
www.lifeormeth.org
www.crystallmeth.org
www.aadac.com

CLUB WEEKLY

4PLAY NIGHTCLUB—10338-81 Ave. • THU OCT. 31: Halloween HoeDown, R&B and hip hop with MC J-Money, Sean B, Invoiceable and Spincycle

THE ARMOURY—10310-85 Ave, 702-1800 • MON: Go-Girl Night • THU: Lo Ball Night • FRI: Heaven and Hell, top 40 dance and retro • SAT: top 40 dance and R&B

BACKROOM VODKA BAR—10324 Whyte Ave • MON: Local Motive, house, techno and progressive with DJ Waterboy and guests • THU: I Can't Believe It's Not Friday, house with DJ Waterboy and regular guests • FRI: The Next Episode, with Simon Locke, Ariel & Roel and guests • SAT: Flava, hip-hop with weekly guests

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene

BRONZE—10345-105 Street, 423-7884 • FRI-SAT: top 40 dance, R&B and hip hop

CALIENTE NIGHTCLUB—10815 Jasper Avenue, 425-0850 • THU: Beanie Man After Party • FRI: Funktion Friday, with DJ Al-V and Wayne B • SUN: Ladies Night, with Invoiceable, MC J-Money and guests

CLIMAXX AFTERHOURS—10148-105 St. • (780) 425-2582 • THU: guest DJs • FRI: Crunchee, Mr. Anderson, Charlie Mayhem, Shortee • SAT: Wil Danger, Donovan, Jaw-Dee, Tomek, LP, Protégé

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: Urban Saturdays, with DJ Al-V, Wayne B and guests—NOV 2: Bomb Squad

ELEPHANT AND CASTLE ON WHYTE—10314 82 Ave, ph. 439-4545 • TUE Method, breaks, hip-house with DJ Headspin

HALO—10538-Jasper Ave, 423-HALO • WED: Copecetic, Brit pop and indie rock with DJs Rich and Shane • THU: Classic Night, retro with DJ Davey James • FRI: Pulse, progressive house with Darcy Ryan, Mike Shouf and guests • SAT: For Those Who Know, with Junior Brown, Remo Williams and guests

LUSH/THE REV—10030-102 St., 424-2851 • WED: Main-The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • FRI: Future Funk—main room: The House of DV8, house and progressive with residents David Stone, Josh Melton and guests; Velvet: The Trauma Room, drum 'n' bass with residents Degreee, Phatcat, Skoolie and guests

MAJESTIK—10123-112 St. • MON: Skool, house and tech house with Charlie Mayhem, Anthony Donohue and guests • TUE: DV8 Records DJ Karaoke • WED: I Love Techno, with Neal K, Tryptomene and weekly guests • THU: House with residents Tripswitch, Sweetz, Kristoff and guests • FRI: Urban Fridays, hip hop and R&B • SAT: Girls Night Out, house with Anthony Donohue, Derkin, Juicy and guests

NEW CITY—10079-Jasper Ave., 413-4578 • WED: Atmosphere, old school, soul, house and hip hop, with Cool Curt and guests • SUN: Chocolate Sundaes, house with Remo, Cool Hand Luc and guests

PURE—10551-82 Avenue, 995-PURE • TUES: Pure Opulence, house with residents Yvo DeCanto and Richard Delamar, with guests • THU: Cold & Jaded, industrial and hardcore with The Biomechanic and guests • FRI: disco house with DJ Dragon • SAT: DJ Dragon, eclectic dance music • SUN NOV 10: Soul Providers (US), Coda (Winnipeg), Sweetz & Tripswitch

RED'S • Phase 3, WEM • FRI OCT 8 Hunger, a benefit for the Edmonton Food Bank, with David Stone, Derkin, Kristoff, Barnburner, Tripswitch, Sweetz Skywarp and Tai'Shar

THE ROOST—10345-104 St. • TUES Upstairs: Roots, R&B and hip-hop with Break Fluid and Alvaro • FRI: Upstairs house with Alvaro, Headspin, Diabol k, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

SUBLIME (late night/afterhours)—10147-104 St., Bsm. 905-8024 • FRI: Astrotrip, Darcy Ryan, S2 • SAT: house with Manny Mulatto and Locks Garant

THERAPY (late night/after hours, 18+)—10028-102 Street (alley entrance), info 903-7666 • FRI: Upstairs—Gundam, Prime & Propa, Tripswitch, LP; Bunker—Saki & Spanky, Alias, Charlie Mayhem • SAT: Jameel (progressive), Sweetz (breaks), Dave Thierman (hard flow), Tiff-Slip (funky hard house), Crunchee (hard house)

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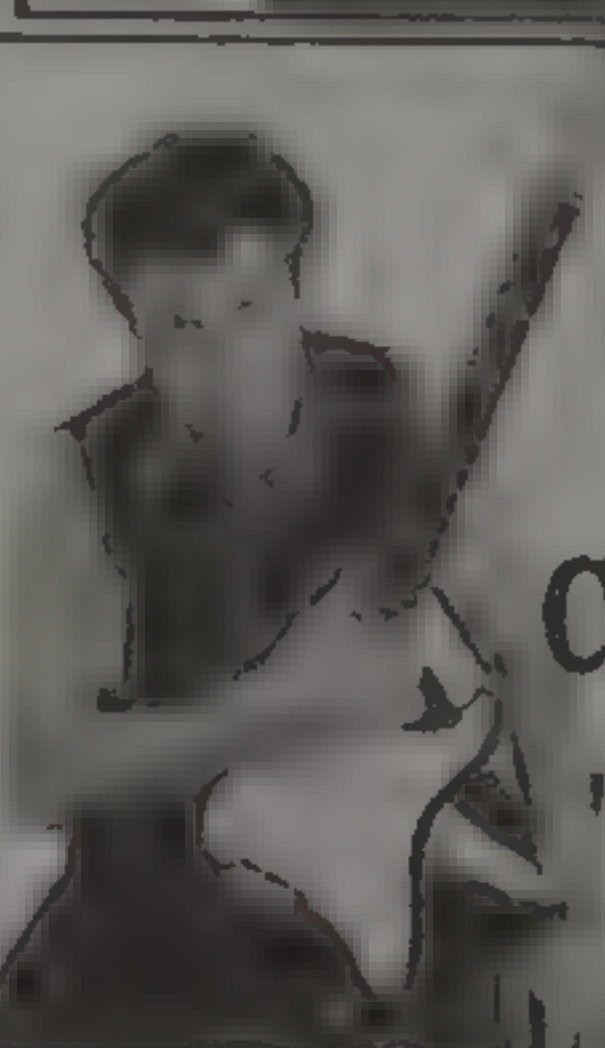
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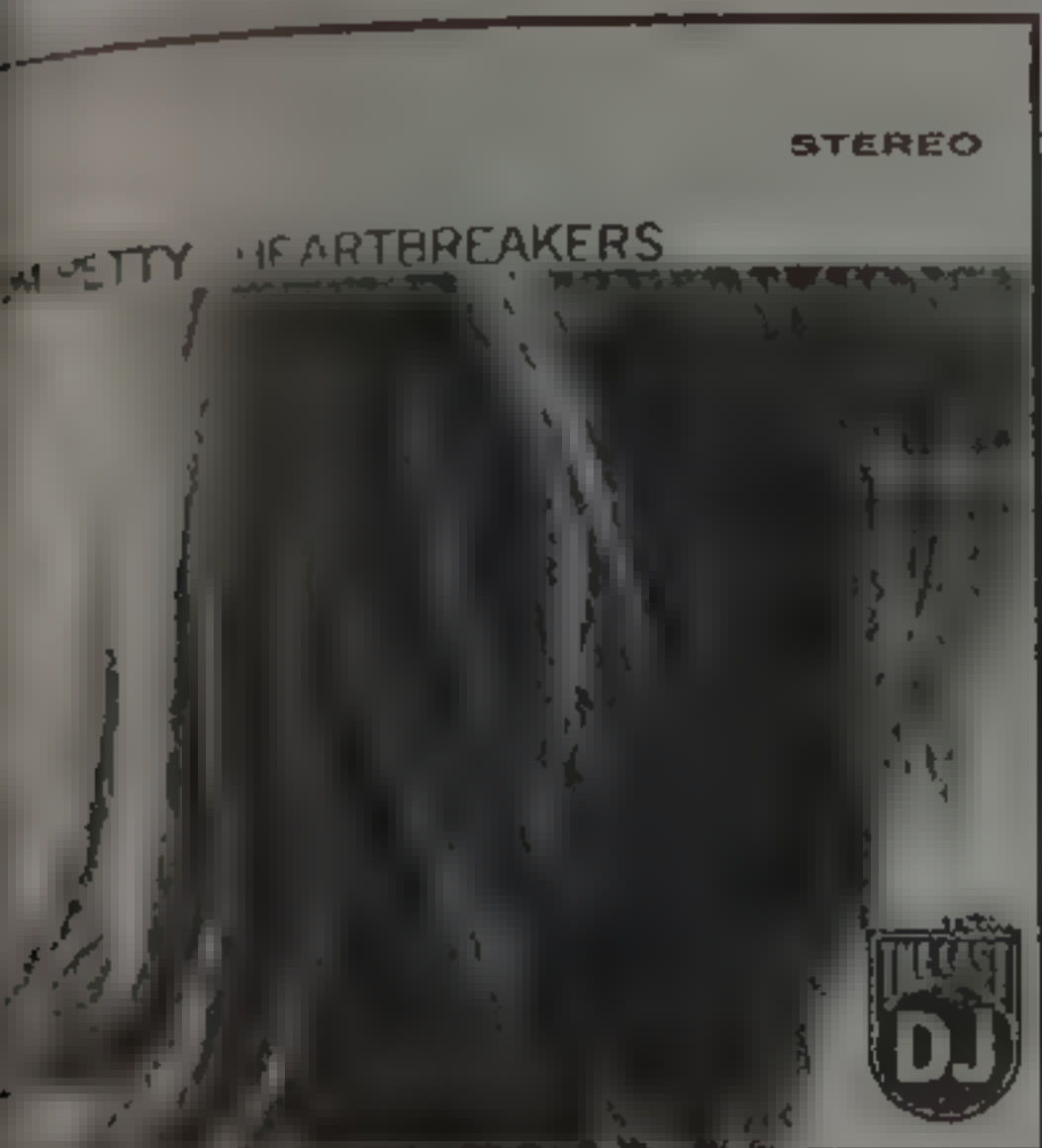
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NEW SOUNDS



TOM PETTY AND THE HEARTBREAKERS
THE LAST DJ (WARNER)

Some things never change. People forget how to drive after the first snowfall of the year. Hangovers always hurt the most on Sunday mornings. And Tom Petty is pissed off at the music industry. Well, not really pissed *per se*, but concerned in a father-mad-at-his-kids kinda way (although I'm sure bad drivers deserve Mr. Petty as well). Anyhoo, the law-haired Bob Dylan is back with *The Last DJ*, his finest CD since 1994's *Wildflowers*, and most of the disc takes aim at the vanity, greed and lack of taste that Petty is surrounded with in his line of work. The title track is classic Petty, along with lines of "Won't Back Down" or Mary Jane's Last Dance." But for an album filled with fun-poking and finger-pointing, it's not a morbid, moaning record. Consequently, Petty's rants are backed by lush string arrangements, '60s harmonies, garage-rock homages and simple pop songs. The one irony here is that such an accessible record should set out to slam the industry that made Petty a star in the first place. A bitching rock record. ★★★★★ —DAVE LAING

MARK KNOPFLER THE RAGPICKER'S DREAM (MERCURY)
Few musicians can match Mark Knopfler's weeping electric guitar. He

plays, it cries, fans listen. On his previous album, *Sailing to Philadelphia*, Knopfler also demonstrated that he's embraced the possibility of maturing gracefully, releasing a captivating record that showcased his ability to write penetrating narrative ballads. *The Ragpicker's Dream* picks up where *Philadelphia* left off, except it's not looking at the open horizons of the new world. Instead, it looks backwards—and that, coupled with the repeated themes of voyage and discovery, seriously diminishes its power.

The leadoff track, "Why Aye Man," in particular, captures this gulf. Its protagonists are sailing to Germany from the U.K. as economic refugees, not crossing the Atlantic to the U.S. to chart the Mason-Dixon line like *Philadelphia's* storytellers. Rather than sing about endless possibilities, Knopfler's characters note "There's plenty Deutschmarks here to earn/And German tarts are wunder-schoen." Not exactly the stuff of fables, although the native American chanting is a nice touch. The rest of *The Ragpicker's Dream* is mostly mellow, catchy pop-rock ranging from mediocre to interesting. But the album does come packaged with an EP of live performances, including stellar versions of both "Sailing to Philadelphia" and "Brothers in Arms." And on this signature track, the guitar weeps. ★★ —DAN RUBINSTEIN

IVY GUESTROOM (MINTY FRESH)
Cover tunes always provoke some thorny questions, and none spikier than the problem of whether it's better to do a faithful rendition of the original, or to branch out and bring in some new elements of your own. New York pop trio Ivy takes on this challenge with *Guestroom*, a collection of 10 cover tunes—some of which were recorded specifically for this project, and others which have been kicking around for a few years as B-sides—and come through with flying colours.

A collection of obscure alt-rock gems

(like the Go-Betweens' "Streets of Your Town" to the House of Love's "I Don't Know Why"), '60s classics (the Ronettes' "Be My Baby") and French-pop (like Serge Gainsbourg's "L'Anamour"), *Guestroom* allows Ivy to rethink their source material as sparsely arranged, embraceable pop music. French-born singer Dominique Durand uses a hummed vocal line to replace the famous keyboard strains from the Cure's "Let's Go to Bed" and a simple mandolin line brings new life to Nick Heyward's "Kite."

Durand really stretches her legs, though, on the Ronettes cover—she reinvents the song as a torch song, a slow, sultry piece that'd sound just right at the Yardbird. But faithful takes on Gainsbourg and the Go-Betweens—both simple tunes to start with—show that Ivy knows how to toe the line between tradition and reinvention. ★★★★★ —STEVEN SANDOR

HOT HOT HEAT MAKE UP THE BREAKDOWN (SUB POP/WARNER)

A couple of years ago, rock seemed to lack that... how shall we say... roll, which probably explains why everyone was lining up at raves and saying dance music was going to take over the world. Well, rock appears to have picked up a lesson or two from the experience—people just wanna dance. Which is why it's nice to hear the resurgence of rock that rolls, and Hot Hot Heat easily slipped into the comforting shadow of like-minded bands such as the White Stripes and the Strokes with their kick-ass EP, *Knock Knock Knock*. Now, with their debut full-length, *Make Up the Breakdown*, the Vancouver band has kicked up the dirty garage groove to another level. From the samba of "Talk to Me, Dance With Me" to the strutting "Get In, Get Out," the Heat are making rock absolutely cool without the fashion-victim posturing of their contemporaries. Please play loudly and often. And get dancing. ★★★★★ —DAVE JOHNSTON

NICKELBACK CURB (EMI)

This is the debut album from the pride of Hanna, who have confounded both critics and their old neighbours by becoming very popular both here and in the U.S.A. Then again, it's not hard to figure out why—their sound is a patchwork of grunge and post-grunge influences, from Alice In Chains to Pearl Jam, Metallica to Soundgarden... and the list could go on. Their martial style of rock 'n' roll (if you want to be kind and call it that) plays on a testosterone-fueled mindset that's more about rape than sex, if you still get the drift. Where all this angry-sounding music comes from is beyond me—I wonder sometimes why some of these dudes don't just get on with it and become social workers or something if it's all getting them down that much. Music to mix, pour and drink concrete to. ★★ —T.C. SHAW

THE HELLECASERS ESSENTIAL LISTENING VOLUME 1 (HIGHTONE)

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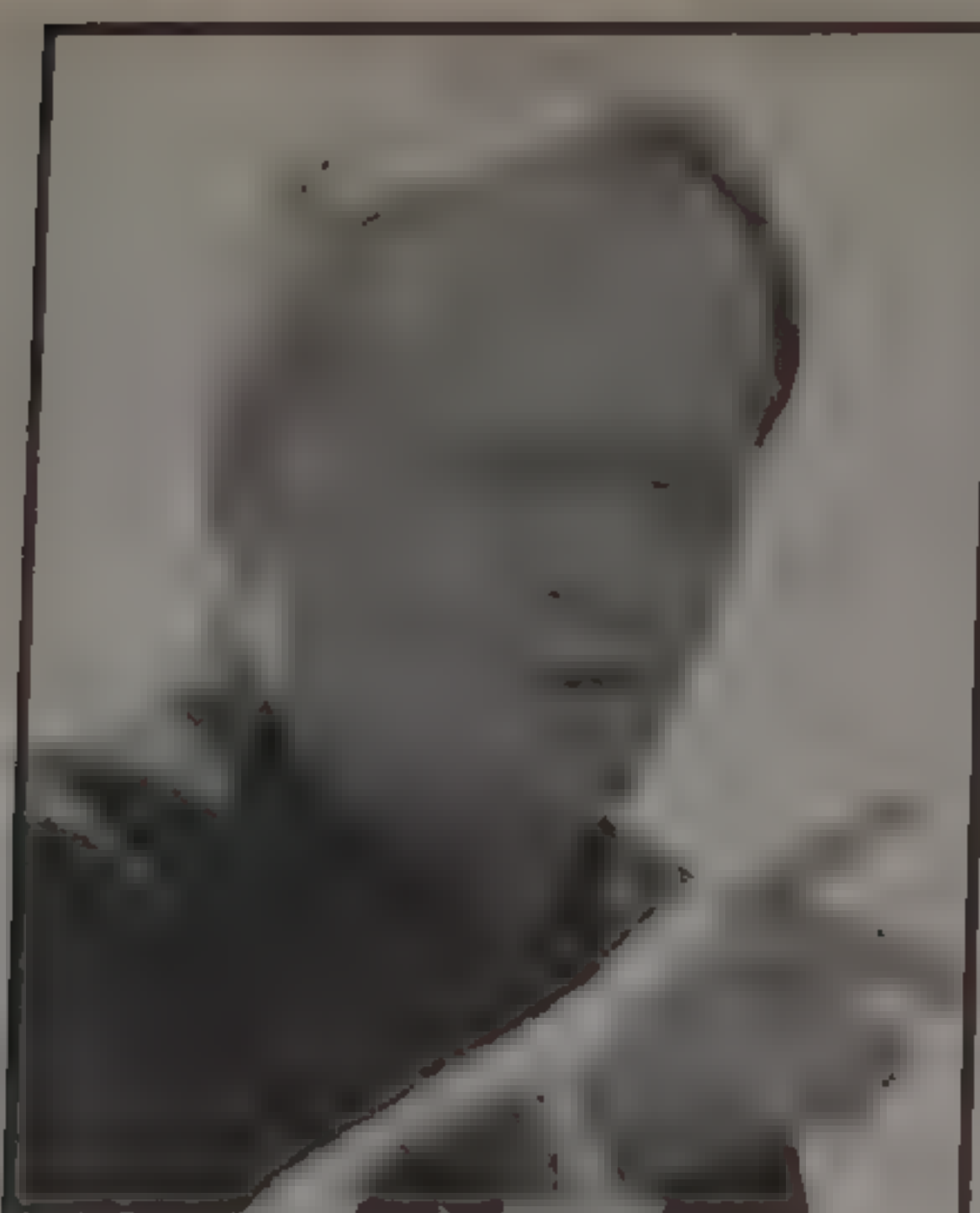
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The Rascalz replenish their ammo

Reloaded confirms Vancouver trio's pre-eminence in Canada's hip-hop arsenal

By DAVE JOHNSTON

When the history of Canadian hip hop is finally written, there's no doubt that the Rascalz will figure prominently in its pages. The Vancouver trio of Red 1, Misfit and DJ Kemo have been the nation's most visible defenders of hip hop's pillars—rapping, DJing, breaking and graffiti art—and their defiance of convention has paid off. Their first two albums, 1997's *Cash Crop* and 1999's *Global Warning*, were gold records and the group made history when it refused to accept its Juno Award for the "Northern Touch" single because what could have been a victory for Canadian rap was to be buried in a pre-broadcast ceremony.

It's been 11 years since the Rascalz released their first indie album, and they haven't faded from the scene. Their pole position in hip hop, however, appears to have been upset by the rapid ascent of fellow West Coast team Swollen Members. Yet this doesn't seem to upset the Rascalz MC formerly known as Misfit.

"It's good that they're doing well, because for the longest time it was just [the Rascalz] out here on the

West Coast, and now there's another entity being recognized," Fit says. "On the other hand, they've got a gimmick crossing over to things that have nothing to do with hip-hop. It may have opened up doors to a new audience for them, but it's not going to boost Canadian hip hop amongst the crowd down in the States. You can take it to the Limp Bizkit crowd, but that's about it. I'm not knocking it, because it's a good thing for them, but you've got to see it for what it is."

The Rascalz have stayed true to the roots of hip hop, Fit states emphatically, especially on their latest album, *Reloaded*. The album has already scored two hits on this side

[promise] hip hop

of the 49th, "Crazy World" and "Movie Star," the latter of which has been delivered to American radio. Even though the track has a strong party vibe, Fit says the Rascalz will still have as tough a time as Swollen Members convincing the average American hip hop fan to dig their sound, much less care about their loyalty to hip hop's foundations.

"They just care about how good the video looks, or if the song gets played on the radio enough times that they'll end up liking it anyway," Fit laughs. "That's how the business goes down. It's how good the car or the girl in the video looks. That's what you need to break into a big market."

You still need the skills, though, Fit adds: "Your DJ has to be able to work the tables, you gotta be able to work the crowd. If you're gonna do

many spokesperson for the group, describes imitating the sounds around her, not only those of nature (wind, seagulls, snow and ice), but also the screech of a saw or the hum of a little girl singing to her puppy. The tradition certainly developed in the North, but Goretti also learned and practised throat-singing while at school in Ottawa. Her program, called Nunavut Sivuniksavut, focussed on Inuit history and government relations. Music wasn't part of it, but during breaks the 19 young people in the program shared their singing.

In concert, the young women (Panika, along with Debra Kabluitok and Gloria Kowtak) sang a number of other songs, often providing a kind of background for the large hoop drums and rhythmic swaying of the men. Traditionally, drums are made of caribou skin stretched across a circle of baleen from the humpback whale, but for such performances in "the South," drummers use a more durable fabric. The Pro Coro Canada singers also filed in for a couple of numbers. This was a welcome variation; despite the charm of the singers and their attractive traditional costumes—there was also a fashion show—the songs sounded very much alike.

Sunday's program also included athletic competitions. Contests had gorgeous names—Inuktitut is not just guttural; it caresses consonants—until it bombs into English, becoming "Alaskan High Kick," "Kneel Jump," "Knuckle Haul, One-arm Reach." The young men



The Rascalz' new CD features more musical misbehaviour.

a hip hop show, you've got to have the elements. You can't stand up there shaking your head and climbing the rafters. It's not about antics, but the power of your voice and strong lyrics."

A perfect Fit

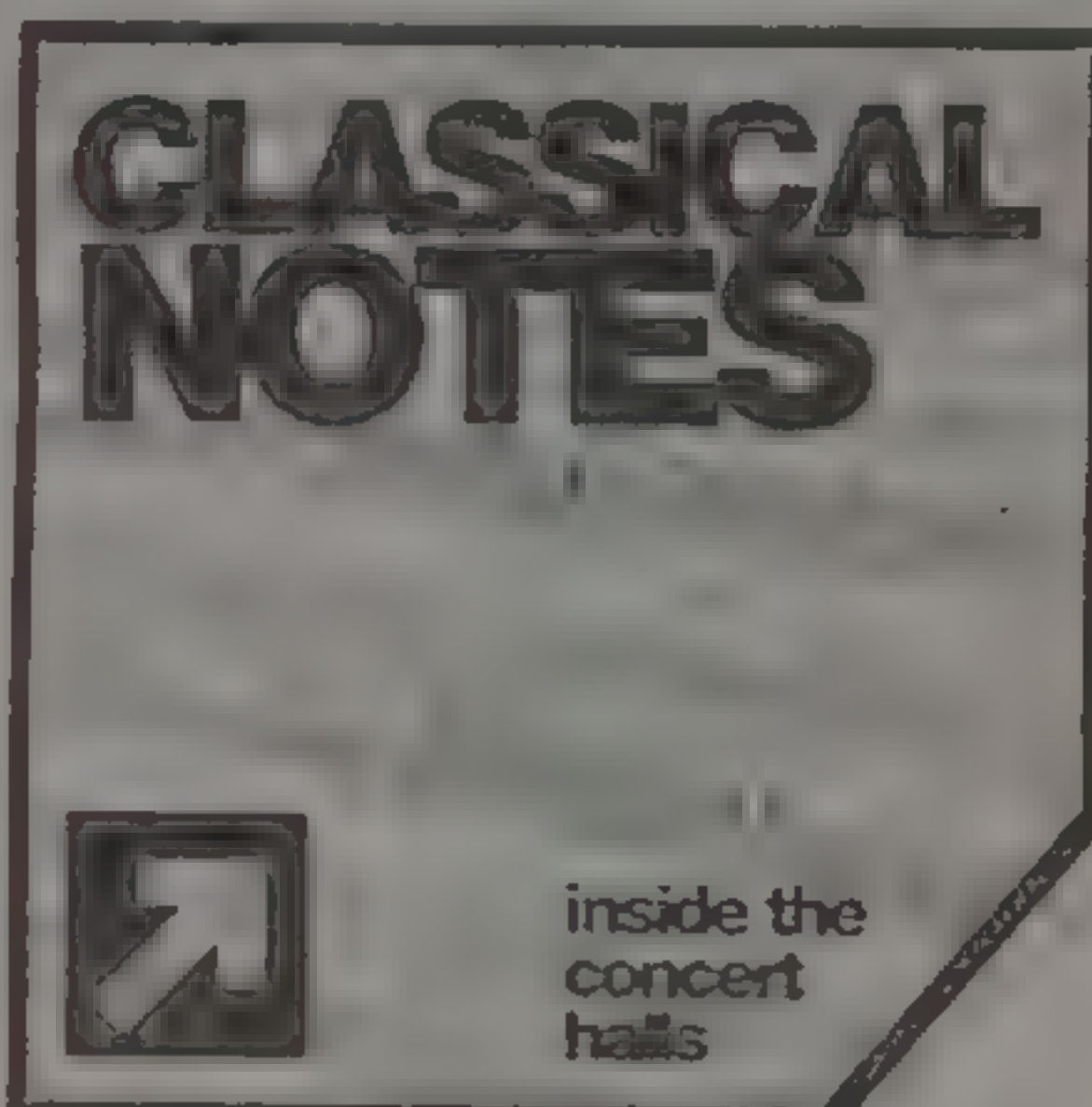
Playing by the American rules isn't pleasant for the indie-minded Fit, who is working on a solo record he plans to release through his own company. "It sucks," Fit sighs. "I'd rather go ahead to make the music, and if you don't like it, you don't. I will still make the song the way I want, and put it out on a mixtape, on the Internet or give it to a college radio DJ. We have to play these rules in Canada too, and what's even harder here is that most people

are not used to the sound yet

Fit says the group applied the sentiments to the recording of *Reloaded*, eschewing the outside production influences on *Global Warning* in favour of the skills of Red 1 and Kemo. The album may be as diverse as a result, but there's a strong reggae thread holding tracks together due to Red 1's presence behind the console. "I was back, picking and choosing where to go," Fit explains. "But the fact that the three of us are always banging our head together, there's going to be a lot of sounds coming out. What it all comes down to is what sounds good to all three of us, and that's the only thing that matters." ☐

The Rascalz

With Spek • Urban Lounge • Thu, Oct 3



By ALLISON KYDD

Tracheal-down theory

On Sunday, October 27, Pro Coro Canada presented Kivalliq Tatiglit, the Rankin Inlet Throat-Singers, at the Winspear Centre. Reviewers—myself included—had been promoting it as a "spectacular" show and inventing obscure metaphors to suggest how throat singing is produced. Well, we got it wrong. Throat singing is neither mysterious nor "spectacular." Performers do stand facing each other (though not nose to nose), in order to psych each other out by maintaining unusual throat sounds, not to use each other as instruments. It's a competition, a ladylike equivalent to the men's athletic stunts, and time is up when one or other of the young women starts to giggle, provoking the audience to do the same.

Articulate young Gorretti Panika, pri-

(Ronnie Tutanuak, Gilbert Ukalik and Jordy Ulurkist) were disarmingly natural in the austere surroundings of the Winspear—perhaps if you grow up in a cathedral of ice and snow you're less intimidated by mere walls, floor and ceiling—looking for all the world like a group of youngsters wrestling in the backyard.

Because this was a departure from Pro Coro's usual fare, reviews have been mixed. Someone hollered "speak louder" from the audience during the performance. Others have said, "That wasn't music." Perhaps it wasn't, but was it a show worth doing? Was it entertaining? Definitely, though perhaps Pro Coro Canada will look for something a bit more predictable as it prepares next year's Connections Canada concert. This is Edmonton, after all. We can handle the unexpected, just not too much of it.

Edmontonians of all stripes will be thrilled this weekend (November 1 and 2) to hear violinist and hometown girl Jessica Linnebach with the Edmonton Symphony Orchestra. Linnebach was one of the stars of the 2001 Symphony Under the Sky, showing great poise both while performing and teaching her master class. This time, she will play the technically demanding Sibelius *Violin Concerto in D minor*, perhaps the 20th century's most popular violin concerto. Also on the program is Beethoven's *Symphony No. 5 in C minor* and Mendelssohn's setting of *Psalm 114*, with the Da Camera Singers as guest choir. Well-known Canadian conductor Victor Feldbrill is on the podium.

This weekend also launches the 36th season of the Alberta Ballet, with Agnes de Mille's famous *Rodeo*, performed to the folk-inspired music of the legendary Aaron Copland. This is a well-travelled program, with dance applauded during the company's European Tour and at international ballet festivals. The musical settings on the program are as varied as *Spermin* by Tallis motet written for 40 voices; haunting composition by Toronto's Laurel MacDonald; and a musical collage of Guillaume Côté, Giovanni Battista, J. S. Bach and Philip Glass.

Next week also promises the unusual and charming. For one thing, the Edmonton Opera is offering one of its favourite Italian-style Westerns, Donizetti's *Don Pasquale*. In addition, the Alberta College Conservatory of Music offers a very special treat, a concert by six-year-old pianist Harris Wang, student of instructor Miriam Mahood. Wang enchanted audiences of the Conservatory's annual Resonance at Winspear last June with his sprightly, polished playing and his stage presence. Next Thursday, November 7, we can hear him in his own noon-hour concert at Muttart Hall. Wang will be competing in the Conservatory's Fall Music Festival coming up November 13 to 16, and performing with the Millwoods Presbyterian Male Quartet on November 10.

Todd Babiak, eat your heart out. You suggest baby boomers are passing. Some might say your generation has been bypassed altogether! ☐

film

Heaven can grate

Movie fails to turn bomb-wielding terrorist into convincing romantic heroine

by PAUL MATWYCHUK

Arthouse moviegoers seem to go daffy for Cate Blanchett the way mainstream moviegoers go daffy for Julia Roberts. And Blanchett's latest film, *Heaven*, is as idiotic—and in many ways as morally offensive—a love story as *Pretty Woman*, although I expect most critics will be spending too much time writing ga-ga love letters to the sublimity of Blanchett's face, the trembling emotion in her lower lip and the cool intelligence in her pale eyes to see it that way.

Blanchett plays Philippa, an English schoolteacher who, in the film's beautifully edited and staged opening sequence, is shown entering a gleaming Turin office building and planting a bomb in the wastepaper basket of a corporate executive who, we learn later, is actually a powerful, amoral drug kingpin whose product has killed at least one of Philippa's students. Philippa believes she's orchestrated things so that only the drug dealer will be killed, but in one of those random twists of fate so beloved by the film's director, Tom Tykwer (*Run Lola Run*), Philippa's bomb winds up killing a 50-year-old cleaning woman, an innocent father and his two young daughters and leaving the dealer completely unscathed.

When Philippa is arrested, she counters Filippo (Giovanni Ribisi), a young carabinieri who acts as her translator during her interrogations—the Italian police believe she's part of a terrorist cell and want to know the names of her co-conspirators, even though she insists that she acted completely alone. As Filippo watches Philippa plead her case to the authorities and feels her words coming out of his mouth, he finds himself becoming hopelessly smitten with her and hatches a plan to help her escape.

Part for Pärt's sake

Up to this point, *Heaven* works quite well, with Tykwer's slow, deliberate camerawork and the hushed piano score (which makes liberal use of the music of Arvo Pärt) reining in the film's passionate storyline in much the same way that Filippo and Philip-



Cate Blanchett is a love terrorist in *Heaven*.

pa must maintain an impassive exterior even as they take greater and greater emotional and physical risks with each other. Yet somehow we can sense everything they're not saying to each other, as though cinematographer Frank Griebel has found a camera lens sensitive enough to read people's thoughts on their skin. The scene where Philippa first learns that her bomb has killed four innocent

[review] drama

people—the moment, in fact, not only when Filippo first falls in love with her but when Tykwer asks the audience to do the same—is one of those scenes that just shouldn't work at all, but Blanchett commits herself so wholeheartedly to it, crying, wailing, collapsing onto the floor with shock, that you're momentarily bamboozled into buying the notion that a bomb-wielding killer can have a heart as pure as an angel's. (I have to wonder, though: what if Philippa tried bombing an abortion clinic? Or an American embassy? Would Tykwer still be getting this mushy over her?)

And once Ribisi and Blanchett go on the lam together, though, and start roaming the Italian countryside, two innocent kids in love, in their identically shaved heads and their matching T-shirts and jeans, I think the movie goes completely off its rocker. Tykwer has played around with the lovers-on-the-run theme before, in the uneven-but-the-best-parts-in-it-are-amazing *The Princess and the Warrior*, but in that film, the characters were motivated by their desire for excitement and sex and an attraction to each other that you could literally trace right down to their blood.

Heaven, on the other hand, seems way too interested in convincing you that its characters are innocent little lambs. Tykwer wraps

himself into contortions in order to excuse Philippa from her crime (the police, who are in cahoots with the drug dealer and who tap her cell and deliberately set out to destroy evidence that might help her out, are the real villains), and he encourages Ribisi to play 24-year-old Filippo as if his emotional age is about 11 (that is, when he's not carrying out his brilliant, flawless scheme to spring Philippa from her cell). They don't even have sex until near the end of the film, when they scurry off into the countryside and shed their clothes in silhouette, naked and bald as newborn babies. You half-expect a baby deer to wander into the frame and nuzzle up beside them.

Hokum on earth

Heaven has excited a lot of curiosity among film buffs because its script is the work of the late Polish writer/director Krzysztof Kieslowski and his frequent collaborator Krzysztof Piesiewicz, whose *Three Colors* trilogy and *The Decalogue* constitute some of the most exalted works of the last 15 years of international cinema. But *Heaven* feels more like arthouse hokum to me, right down to the pretentious doubling up of the two lovers' names and the eye-rolling conceit that Filippo was born the exact day Philippa had her confirmation ceremony. Hollywood has made a lot of movies, too, about lovers who are fated to find each other and fall in love, but I don't see anybody mistaking, say, *Serendipity* for a profound meditation on the redemptive power of true love. *Heaven* isn't profound, either; it only seems lofty when in fact it just has its head in the clouds. ☹

Heaven

Directed by Tom Tykwer • Written by Krzysztof Kieslowski and Krzysztof Piesiewicz • Starring Cate Blanchett and Giovanni Ribisi • Opens Fri, Nov 1

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ENTERTAINMENT REPORTING 101



- 1 *Jackass: The Movie* broke its leg in 22.7 million places!
- 2 The complicated storyline of *The Ring* was open to 18.8 million interpretations!
- 3 *Ghost Ship* took on 11.7 million gallons of water!
- 4 *Sweet Home Alabama* spent \$6.4 million on its loft in New York!

5 *My Big Fat Greek Wedding's* overlong stay in the box-office top 10 left only 6.3 million people interested in its upcoming TV spin-off!

6 *Red Dragon* left 4.7 million distinctive tooth marks on its helpless audience!

7 *Punch-Drunk Love* bought 3.5 million Healthy Choice pudding cups!

8 *Jonah: A VeggieTales Movie* was made into 2.9 million pounds of stir-fry!

9 *The Transporter* was paid \$2.8 million to transport something far away and never come back!

10 *Brown Sugar* caused 2.77 million cavities!

THE ASTERISK

To prepare for her role as Frida Kahlo, Salma Hayek didn't watch TV for six weeks.

Joe Rogan has threatened to leave *Fear Factor* unless he gets what he reportedly described as "Friends money."

Craig Kilborn owns a bone from Ed Sullivan's hand.

Singer Avril Lavigne has signed an endorsement deal with Brooks Brothers.

Seth Green once auditioned to join the performing troupe of Cirque du Soleil.

Crossing Jordan's Jill Hennessy has correctly picked the winner of the last 18 consecutive Super Bowls.

Jon Bon Jovi has 14 pets, including four dogs, two horses, and a gecko—all of which are named Clifford.

Jami Gertz has told friends she has no recollection whatsoever of filming *Less Than Zero*.

The theme music for Fox's NFL and World Series coverage was composed by the rap group Digable Planets.

Due to severe scalp allergies, *Monk* star Tony Shalhoub makes his own hair-care products—from scratch.

Mark Burnett has refused to comment on plans to stage an upcoming *Survivor* in the abandoned subway tunnels of New York City.

Barbara Walters has admitted that until recently, she was unaware that America produced a five-dollar bill.

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Comedy is not pretty

Jerry Seinfeld and Orny Adams scrounge for the perfect routine in *Comedian*

BY KRIS MEEN

In a scene near the end of *Comedian*, Jerry Seinfeld walks out onto the Ed Sullivan Theatre stage as a guest on *The Late Show* with David Letterman. It's been many months since his sitcom, *Seinfeld*, aired its final episode.

"Everyone wants to know what I've been doing," he deadpans to the expectant crowd. "What have I been doing?"

Pause.

"Nothing." And the crowd roars with approval.

It's as brilliant a cinematic moment as it is a comedic one, the irony being that *Comedian* director Christian Charles has just spent 85 minutes chronicling Seinfeld doing the polar opposite. "Work, work, work, work, work," says Seinfeld's pal Colin Quinn, describing the life of a stand-up comic. That's what Seinfeld's really been up to.

[review] **documentary**

It's a gruelling lifestyle, being a stand-up comedian. Minutes of sharp, seemingly effortless onstage hilarity take weeks, even months, to perfect, and even the circuit's most hardened veterans rely on the tried and true to back up new material that could be dynamite, but could just as easily bomb.

Comedian tracks Seinfeld as he embarks on a quest to throw all his

old material away, start afresh and build up a brand-new routine from scratch. The film starts with his first shaky jokes, then follows him as he assembles his new act, dreaming up new material, bouncing them off his friends in dark New York pubs, trying it out in surprise visits to clubs in the Big Apple and then across the country. Despite his fame and wealth, Seinfeld never seems quite content with his performance and never loses his sense of awe at his perpetually fickle audience.

Me so Orny

While *Comedian* is being marketed as a one-man show, it's really a double-bill. Charles spends almost as much time on a young up-and-comer named Orny Adams as on Seinfeld himself. And no wonder, Adams exudes all the pride and insecurity of the typical stand-up comic, only magnified about 150 million times. At times he is arrogant, haughty and overconfident. These moments of strutting impetuosity, however, are inevitably followed by unhappiness, regret and self-loathing. Adams collapses to the ground at one point after frenetically calling friends and family to tell them that he has landed a coveted berth at Montreal's Just for Laughs comedy festival. "I was happy for four minutes," he groans from the pavement, "and now I'm miserable again." Watching Adams's ego inflate and deflate like a hyperventilating lung is a breathtaking experience.

The one problem with *Comedian*

is the relative position of its two central figures. Charles sets up Seinfeld as the main character, and it's a role Seinfeld's story can't fulfill, not when juxtaposed with Adams's. Seinfeld winds up a misplaced Pylades, thrust awkwardly in the limelight. He's the old cowboy riding into the sunset who the camera watches while mysteriously choosing to ignore the new sheriff duking it back at the corral. Not that Seinfeld's story isn't compelling—there's something fascinating about watching this ridiculously wealthy entertainer continuing to seek an existential *raison d'être* after having reached the peak of his profession several years ago. (I mean, what do you do after starring in the best sitcom ever?) It just sometimes feels like Adams, whose story is so much more urgent, should be the protagonist here, not relegated to the subplot. He's on the precipice. His next gag could shoot him to the top

or send him falling to oblivion. Seinfeld, on the other hand, is just picking the nicest view.

Aside from this narrative glitch, *Comedian* shines. It's disarmingly honest in its depiction of a galaxy of superstar comedians (Quinn, Jay Leno, Chris Rock, Bill Cosby and Garry Shandling all appear) as a community of Joe Whos, a group of journeymen at the local watering hole talking about the pleasures and the pitfalls of their career. It's a surprisingly candid glimpse at a group of people we always expect to be putting on an act, and of the fears and insecurities that plague them no matter what level of success they've achieved or how many times they've walked onto the stage. **D**

Comedian

Directed by Christian Charles • Featuring Jerry Seinfeld and Orny Adams • Opens Fri, Nov 8

Knoxville lunacy

Jackass movie fails to break new ground in field of idiotic, adolescent stuntwork

BY JAMES ELFORD

Asinine behaviour? Check. Male nudity? Yep. Stupid stunts? Plenty. Bodily fluids? Absolutely. Guilty laughs... maybe.

Sticking to the formula that has made them a hit with teenage boys (and those of us still stuck in puberty) and the bane of protective parents, the gaggle of goons that made *Jackass: The Movie* have ensured that audiences will get the perverse thrills they crave by taking their circus of mayhem to the big screen.

Like the controversial MTV show that spawned it, *Jackass: The Movie* is a parade of scenes featuring a staple group of "professional jackasses" who perform a myriad of very crazy, very dumb stunts, some *Candid Camera*-style pranks and various disgusting feats of perversion (including eating a "yellow Sno-Cone"). Shot like a series of home movies—using handheld cameras and without any kind of plot—the film's pace somehow lags only occasionally as it drifts from one scene to the next. It's



Chris Pontius goes pantsless in *Jackass: The Movie*

the logical outgrowth of the proliferation of home video cameras and young boys' desire to amuse themselves with acts of daring and stupidity (which, incidentally, is how more than one of the *Jackass* performers

[review] **comedy**

got their start in show business).

While the material in the movie is new, there are few truly innovative stunts and most of the action plays on familiar tropes from the television show—which means lots of scenes

involving people running amok in animal costumes or Johnny Knoxville getting hit or shot with some kind of dangerous projectile. While there is a certain pleasure to be had in watching a moron purposely subjecting himself to vicious acts of violence, the premise can only go so far before raising the stakes any higher would result in death, severe bodily harm or (probably the result the *Jackass* team fears most) going beyond the limits of what censors will allow. And this is *Jackass*'s weak spot: Knoxville and his crew don't truly raise the stakes in this movie because, well, they can't.

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Not worth the caper it's written on

The Truth About Charlie is an honest disappointment from Jonathan Demme

PAUL MATWYCHUK

The Truth About Charlie, director Jonathan Demme doesn't have much respect for *Charade*, the 1949 film it's a remake of. And, quite frankly, *Charade* doesn't deserve much respect. I've never understood why this flimsy old caper flick occupies a hallowed place in the hearts of cine buffs—the Criterion company has released a deluxe edition of the film on DVD! Granted, it starred Audrey Hepburn and Cary Grant, and that sounds like a fantastic movie-star pairing—until you take account the 25-year gap yawning between the two actors' ages, that is. Isn't this the kind of thing that drives people crazy nowadays about Michael Douglas and Warren Beatty movies?) *Charade*'s script has always been praised for its stylishness and sophistication, but virtually all I remembered about it after the film was over was the dumb gags about Grant's "tip-dry" suit.

Well, maybe that's a bit unfair—right I saw *The Truth About Charlie* the bit that got the biggest audience response was the moment when Thandie Newton got to repeat Audrey Hepburn's memorable line, "Do you know what's wrong with me? Absolutely nothing." Of course,

Audrey Hepburn delivered the line to Cary Grant, while Thandie Newton was cozying up to former underwear model Mark Wahlberg, an actor who seems unworldly and earnest where Grant was sophisticated and ironic, and whom Demme seems to have cast as a deliberate attempt to break with *Charade*'s pedigreed reputation. In fact, Demme has used the story's Parisian setting as an excuse to pay homage not to *Charade* but to the *nouvelle vague* style of filmmaking that was in vogue in Paris when *Charade* originally came out—the

[review] **suspense**

loose, casually sexy, off-the-cuff, open-framed work of Jean-Luc Godard, Jean-Pierre Melville and especially François Truffaut.

How to be a Player

Indeed, Demme seems to be attempting the same thing in *The Truth About Charlie* that Truffaut accomplished in *Shoot the Piano Player*: taking a strong plot and a few basic characters from a genre-based source (in Truffaut's case, David Goodis's crime novel *Down There*) and freely improvising his own scenes and situations—the kind of personal stuff that *really* interested him—around it. It's pretty much the opposite of a "faithful adaptation," but Truffaut was careful to make sure that while his film danced around in the sky like a kite, it remained anchored to

something solid on the ground.

Similarly, *The Truth About Charlie* is stuffed with playful, kitelike bits of business and side characters that have little relation to *Charade*, or probably even the shooting script: lots of shot-on-digital flashbacks; an out-of-nowhere dance sequence in which all the characters hit the floor at a tango club; and a pile of lucky-charm cameos by French film icons like Anna Karina, Agnès Varda—and even *Shoot the Piano Player* star Charles Aznavour, who magically appears in Newton's hotel room to croon a romantic ballad when Wahlberg starts playing an Aznavour CD in order to seduce her.

But, as indifferent as I am toward *Charade*, a film needs to be anchored to something, and *The Truth About Charlie* spends so much time being carefree and insubstantial that it soon floats away in the breeze like a candy wrapper without any candy in it. Newton plays Regina Lambert, who returns from a Caribbean vacation to learn not only that her husband Charlie is dead, but that the charming art dealer she knew and married was only one of several false identities he maintained all over the world. Soon, Regina is overwhelmed to find herself caught between the Paris police, an American intelligence officer (Tim Robbins), a team of three mismatched crooks and a mysterious American (Wahlberg)—all of whom want to get their hands on a fortune in stolen diamonds Charlie supposedly had on him when he died, and all of whom take their turns menacing



Eye Thandie: The truth about *The Truth About Charlie* is that it's all about Thandie Newton

Regina and telling her to hand over the money, even though she hasn't the slightest idea where Charlie might have hidden it.

Fine and Thandie

The problem is, never at any point in the film do you get the feeling that Regina is in any real danger, or that there's any real attraction between Newton and Wahlberg—and when you're making a caper film that doesn't have any suspense or romance in it, there's not a hell of a lot else left for an audience to sink their teeth into. It's as though Demme figured charm and a cool world music soundtrack would be enough on their own to put this movie over. At times, it feels like he'd just as soon jettison *Charade*

altogether and simply film Thandie Newton hanging around her hotel room and doing adorable things like collapsing onto the bed with her clothes on or getting shampoo in her eyes as she washes her hair or yawning daintily right in the middle of a line of dialogue. As someone who's been similarly entranced with Newton ever since I saw her in John Duigan's *Flirting* 10 years ago, I can't say as I blame him—if I were a director, having Newton on the set all day would probably distract me from the rest of my movie as well. ☺

The Truth About Charlie

Directed by Jonathan Demme •

Written by Jonathan Demme, Steve Schmidt, Peter Joshua and Jessica Bendinger • Starring Thandie Newton and Mark Wahlberg • Now playing

Burning Japanese

certainly there are dangerous stunts in the movie, but none of them are significantly more dangerous than any of the stunts they performed for free on their TV show. Even their pranks and practical jokes haven't really been turned up a notch. They may have flown to Japan to film some scenes for the movie, but many of the jokes are

the same. Chris Pontius's "Party Boy" shtick is the same in Japan as it was in the U.S., except now he's gyrating against confused and uncomfortable Japanese people. And while I suppose they couldn't have shown Dave England defecating in a sample toilet set up in a hardware store on TV, I don't think anyone was clamouring to see it. None of this will bother devoted fans, but it does make you wonder why they bothered with a theatrical

release. Or at least it does until you see the bags of money this cheaply made, massively popular film is currently making.

So while the performers may not be miserable these days, they certainly were in pain when they were filming this movie—especially Johnny Knoxville, who receives some nasty injuries in this film (including nearly being crushed to death by a golf cart). Remember: these men are

"professionals," which apparently means that, unlike the children whose parents claim they've tried to emulate them, they are well-paid.

All this means that you will likely either love *Jackass*'s wacky shenanigans, or despise it as further evidence of the downfall of civilization. There's little middle ground when it comes a film whose entire reason for existing is to push extremes (even if the extremes

pushed fall carefully within MTV's threshold of tolerance)—and to pump out the green for its MTV masters while young men thrill to the sight of a man lighting a firework sticking out of his ass and tied to another man's dick. Seriously. It's in the movie. ☹

Jackass: The Movie

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DIGITAL SOUND

Don't mess with hexes

Occult-obsessed *Häxan* remains one of the great curiosities of the silent era

By JOSEF BRAUN

Danish writer-director Benjamin Christensen's legendary (if seldom seen) 1922 film *Häxan* (or *Witchcraft Through the Ages*, as it's also come to be known over the years) is one of the most curious and strangely beguiling masterworks of the silent era. A rather audacious hybrid of documentary and fiction-film conventions, Christensen's labour of love is perhaps best characterized as a subversive, highly idiosyncratic cinematic essay on the role of witchcraft in history, both as an excuse for the terrorizing and persecution of women by paranoid, zealous religious authorities and as an ongoing pagan mythology.

The film is divided into seven chapters, the first of which introduces us to early conceptions of the Devil and his influence on ancient cultures via images of demonic iconography and models and illustrations depicting early notions of how the universe as a whole functioned. This section is sort of an illustrated lecture (complete with a pointer occasionally invading the screen), highlighted by

wonderfully animated, Bosch-like sequences showing those condemned to labouring in hell, satisfying the demands of nasty demons as plumes of smoke scale upwards all around them. There are many such special effects in *Häxan*—including witches flying over cityscapes—though perhaps none are quite as marvelous as Christensen's mesmerizingly slow dissolves, which punctuate the film's most emotional moments with a superimposed, dual clarity.

In the intertitles, Christensen addresses us directly, explaining bluntly that belief in sorcery "is the

[review] **classic**

result of naïve notions about the mystery of the universe." When called upon, this coldly scientific attitude serves the film well as Christensen goes on to make explicit the hypocrisy, insecurity, fascism, repressed perversity and old-fashioned stupidity that fueled the essentially random executions of millions of women during the Inquisition. Yet, pleasingly, Christensen repeatedly (and gleefully) contradicts his hard rationalist tendencies throughout the film.

Printers, devils

From the second chapter onward, Christensen injects vivid narrative dramatizations of grave-robbing, spell-

casting, persecution, witch trials and ecstatic Satanic orgies in which Christensen himself plays the Devil in full regalia, bursting out from behind pulpits, wagging his tongue and banging a broomstick frantically between his legs in obvious mimicry of masturbation. Christensen gets away with all of it, and has it both ways too: *Häxan* works as a rigorous condemnation of the church's hunting down and punishing of women who, by and large, were innocent of any supernatural hokum; yet at the same time it revels in ghastly, baroque details of supposedly supernatural activity, with women lining up to dance on crosses, wander naked into graveyards at night, sacrifice children and merrily kiss the Devil's ass (literally).

But the most sober and affecting section of *Häxan* is its most extended narrative digression, in which a printer's family is destroyed when he falls ill and his sister-in-law accuses an elderly beggar named Maria (Maren Pedersen) of having cursed him. Maria denies the claim outright but is tortured by the clergy until she inevitably breaks, placing into motion a cycle of events that doom everyone involved. Pedersen's performance is a revelation, her agonized, deeply weathered face uttering her tale in several close-ups interspersed with cutaways to the clergy, who listen with rapt attention to the most lurid details of her fiction. You can almost hear their mouths water.

The original version of *Häxan*



As horror movies go, *Häxan* is anything but conventional

runs around 104 minutes and featured a soundtrack comprised of well-known pieces of classical music like Schubert's *Rosamunde* overture and Beethoven's *Moonlight Sonata*. The *Häxan* screening this weekend at Metro Cinema, however, is the 1968 version produced by Antony Balch, who shortened the film to 76 minutes (mostly through the elimination of intertitles) and added an original jazz score by Daniel Humair and narration by author William S. Burroughs, who collaborated with Balch on a series of experimental films like *Towers Open Fire*.

Balch's reconstruction of *Häxan* mostly preserves the integrity of Christensen's vision and I wouldn't hesitate to take this extremely rare opportunity to see it on the big screen. Still, there's no denying it's a little on the kitschy side and not quite as emotionally powerful. For his part, Burroughs (who knew a

thing or two about wrongful persecution and had a lifelong interest in the occult) adds some extra cultural insights into some of the details of the dramatizations and his singularly gravelly drawl carries a likable blend of wit and wisdom. However, Humair's music (featuring avant-garde violin virtuoso Jean-Luc Ponty) patchier. At times, the rumble and crash of his percussion-heavy score captures a certain diabolical chaos but more often it feels too contemporary and out of place. The lounge-y vibes, in particular, are devilishly distracting. **D**

Häxan (Witchcraft Through the Ages)
Written and directed by Benjamin Christensen • Starring Maren Pedersen, Astrid Holm and Benjamin Christensen • Narrated by William S. Burroughs • Zeidler Hall, The Citadel • Thu-Sun, Oct 31-Nov 3 (7pm) • Metro Cinema • 425-9212

As if opera wasn't scary enough already!

Dario Argento slices singers, narrative logic to ribbons in *Opera*

By CHRIS BOUTET

If you can think of a better way to spend Halloween than watching people get brutally murdered, then buddy, I don't want to hear it. And let's face it: no one likes killing people more than Italian director Dario Argento (well, on film, anyway; who knows how he spends his weekends). Whether he's cleaving someone's face in half with a shard of broken glass or throwing an unsuspecting victim into a pit six feet deep in razor wire just to see what happens, you know what you're getting yourself into when you walk into an Argento film. And thus, by extension, you should know what you're getting yourself into when you subject yourself to *Opera* this weekend at the Metro

However, when I say "subject yourself," that should be taken to mean two different things. On the one hand, *Opera* is a difficult film to watch due to Argento's characteristically sadistic fixation on the mutilation of the human body. Which is not to say that the film is overly

gory; rather, some of its most horrifying moments are accentuated by what you don't see. Still, there's just something about watching someone getting stabbed under the chin with a dagger and then being shown a close-up of the tip of the blade almost touching the roof of his mouth that makes you want to crawl out of the theatre and into another province.

On the other hand, *Opera* is one monumentally stupid movie. I'd venture to say that never in my life have I seen a screenplay more flagrant in its abuse the most well-

[review] **horror**

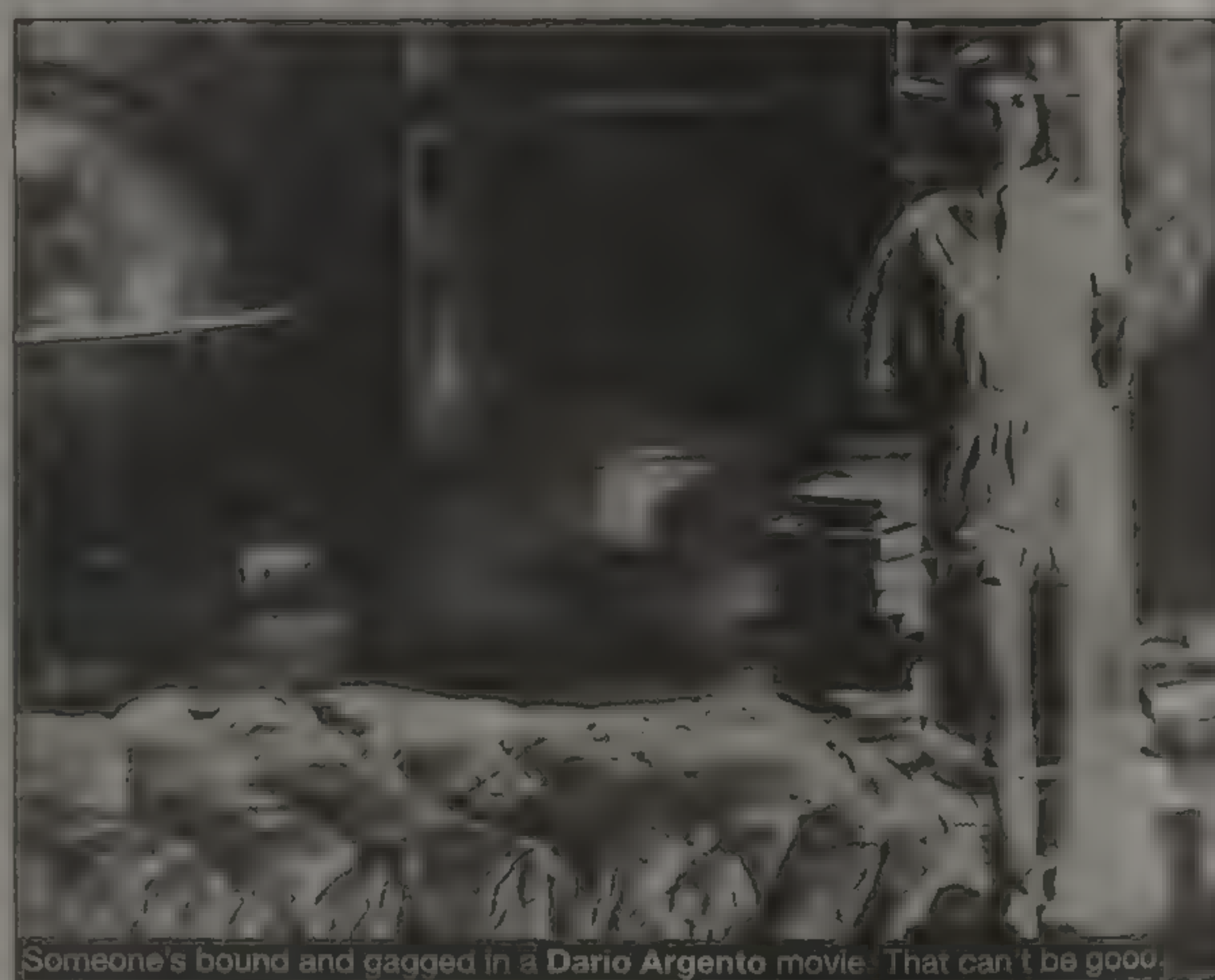
worn staples of "horror logic" to further its plot and prolong its alleged intrigue. I'm not exaggerating here—even though a masked killer is on the loose and indiscriminately ripping people apart and everyone is fully aware of it, the characters are constantly meandering off alone to investigate strange noises in darkened rooms, seeking refuge from said killer in gloomy, isolated and abandoned spaces and even doing that damn thing where they slowly check to see if the killer is dead after knocking him out. Christ! Who cares if he's alive or not? You should be halfway home by now! What are you going to do, carry him to prison? Sheesh.

Why don't you give him a backrub too, Professor I Hate Being Alive?

Betty trouble

The plot itself, naturally, is equally stupid. A beautiful young opera singer, Betty, (Cristina Marsillach), is pursued by a mysterious masked scoundrel who is all about the stabbing and who insists on tying her up, pinning her eyelids open, killing someone close to her and then letting her go over and over again. Logically, she doesn't tell the police or her friends what's happening until they're just about to be killed themselves, thereby preventing anyone from offering any real assistance into her predicament. The murderer kills some more people. Betty remains alarmingly confused and silent. Repeat until bored.

But aside from all that, and taking into account that we the moviegoing public have never expected much more than even the most flimsy pretense of a plot in from Italian horror movies, *Opera* still manages to remain memorable simply by virtue of Argento's startling directorial ingenuity. What feels like half the film is shot from a masterfully handled and addictive voyeuristic first-person perspective, and there are shots in this movie that are, well, just too damned good for this



Someone's bound and gagged in a Dario Argento movie. That can't be good.

movie. Even John Woo would struggle to pull off a more horribly poetic scene than Argento's awe-inspiring shot of a bullet slowly travelling through the muzzle of a gun, through someone's head and blowing up a phone on the other end of the room. It's a scene that makes you scoff in amazement at its audacity and briefly forget that killing, no matter how neat it may look, is wrong. But trust me, it is.

Like many of Argento's films, *Opera* is a casualty of the director's affinity towards style over substance. But it's an effective trade-off;

despite the fact the film's plot and characterization may make you want to chew your arm off, there are enough celluloid feet of remarkable cinematography to roll up into a ball and beat Stanley Kubrick to death with. Assuming he were still alive, of course.

Just go see the movie. **D**

Opera
Directed by Dario Argento • Starring Cristina Marsillach, Ian Charleson and Urbano Barberini • Zeidler Hall, The Citadel • Thu-Sun, Oct 31-Nov 3 (9pm) • Metro Cinema • 425-9212

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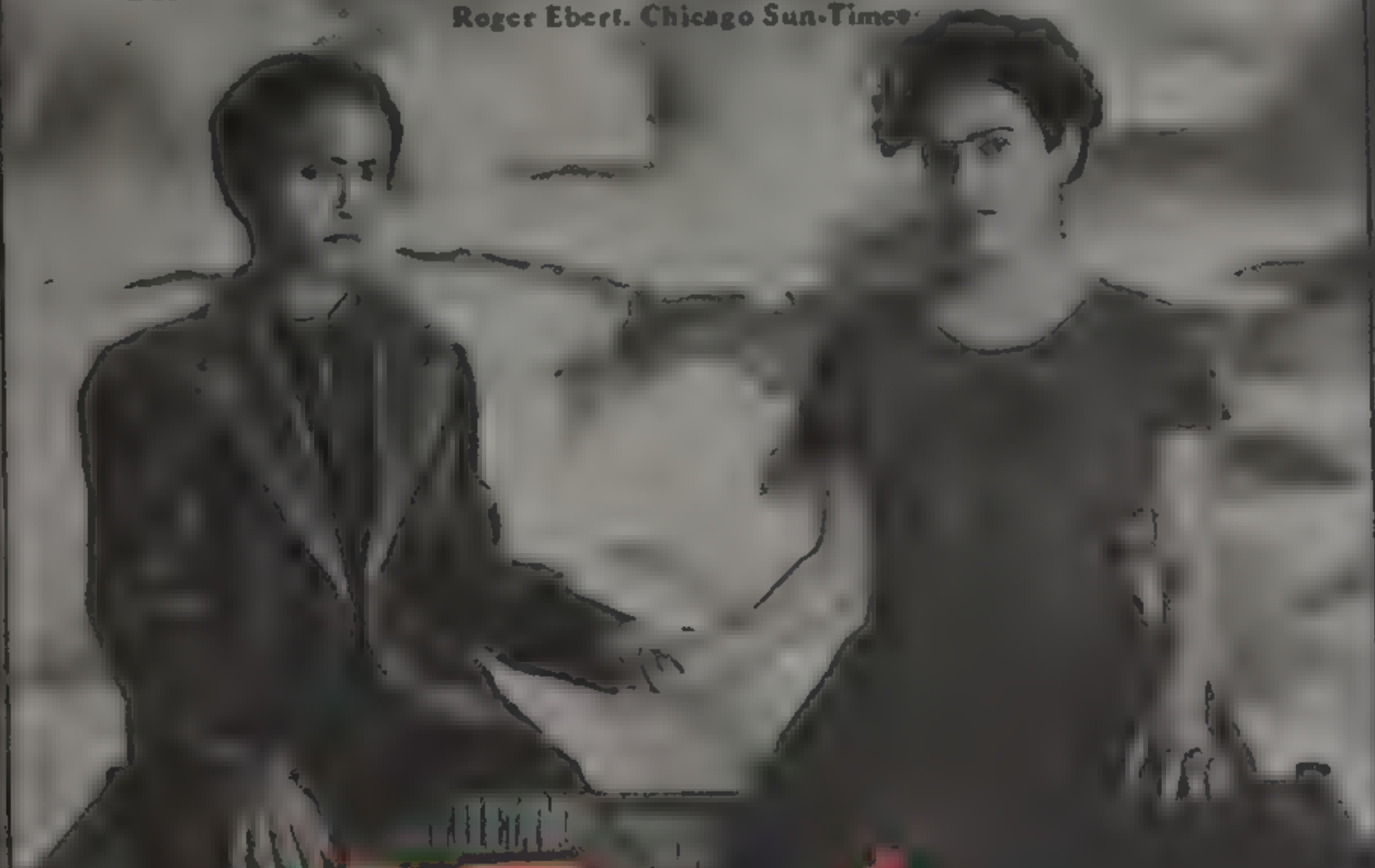
The Most Visually Dazzling Movie of the Year!

Claudia Puig, USA Today

**"A Personal Triumph
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She seems certain to win an Oscar® nomination.

Roger Ebert, Chicago Sun-Times



Frida

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Peter Travers, ROLLING STONE

"FUNNY AS HELL!"

It's gold, Jerry, gold.

Jett Giles, NEWSWEEK

"FUNNY AND REVEALING!"



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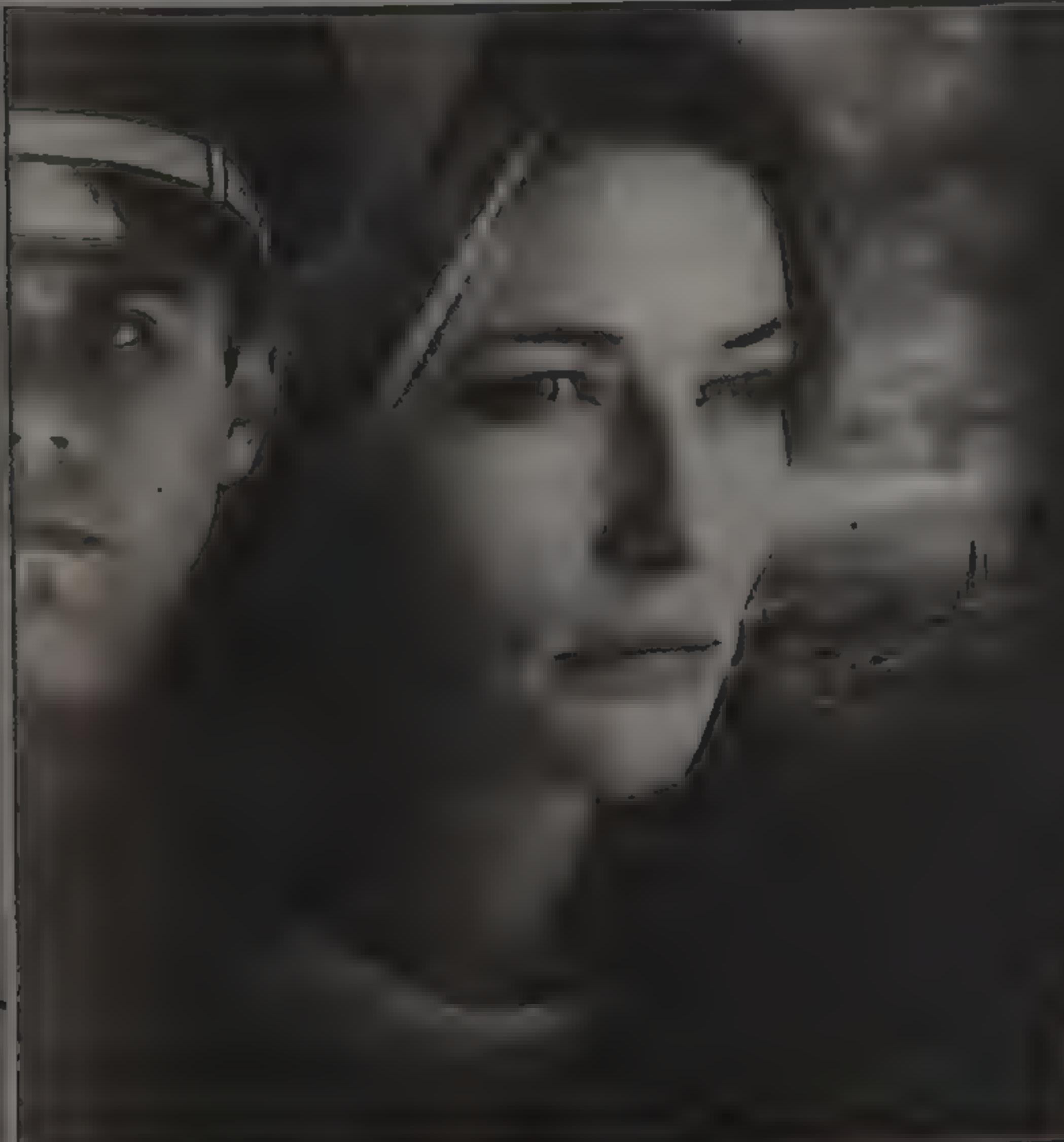
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Geoff Pevere, Toronto Star

**CATE BLANCHETT
GIOVANNI RIBISI**

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PRINCESS
THEATRE

CHECK THEATRE DIRECTORY
FOR SHOWTIMES

FILM WEEKLY

NEW THIS WEEK

Bachelor Mother (EFS) Ginger Rogers and David Niven star in *My Favorite Wife* director Garson Kanin's 1939 romantic comedy about a shop-girl who becomes the object of relentless gossip when she decides to take in an abandoned baby. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Nov 4 (8pm)

Femme Fatale (CO, FP) Rebecca Romijn-Stamos, Antonio Banderas and Peter Coyote star in *Blow Out* writer/director Brian De Palma's erotic thriller about a glamorous thief who embarks upon a surreal quest for revenge when a voyeuristic photographer threatens to expose her identity to her enemies. (Opens Wed, Nov 6)

Hæxan (Witchcraft Through the Ages) (M) Director Benjamin Christensen's unclassifiable, legendary 1922 silent film, which blends documentary, fiction and experimental film traditions to create a sardonic essay on the history of witchcraft and the ongoing persecution of women. Featuring 1968 narration by William S. Burroughs and music by Daniel Humair. Zeidler Hall, The Citadel; Thu-Sun, Oct 31-Nov 3 (7pm)

Heaven (P) Cate Blanchett and Giovanni Ribisi star in *Run Lola Run* director Tom Tykwer's meta-physical thriller about an unlikely love affair between a young police officer and an idealistic female bomber. Screenplay by Krzysztof Kieslowski and Krzysztof Piesiewicz (the *Three Colors* trilogy, *The Decalogue*)

I Spy (CO, FP, L) Eddie Murphy, Owen Wilson and Famke Janssen star in *Dr. Dolittle* director Betty Thomas's spy spoof, loosely based on the '60s TV series, about a secret agent who teams up with an egotistical boxing champion to retrieve a stolen high-tech jet.

Opera (M) Cristina Marsillach, Ian Charleson and Urbano Barberini star in *Suspiria* director Dario Argento's spectacularly grisly horror movie about a young opera singer who is terrorized by a mysterious, incredibly devious killer as she prepares for an avant-garde production of Verdi's *Macbeth* in Italian with English subtitles. Zeidler Hall, The Citadel; Thu-Sun, Oct 31-Nov 3 (9pm)

The Rocky Horror Picture Show (GA) Tim Curry, Susan Sarandon, Barry Bostwick and Meat Loaf star in director Jim Sharman's 1975 cult musical about a straitlaced couple that gets ensnared in the perverted goings-on at the demented Dr. Frank-N-Furter's eene mansion. Sat, Nov 2 (midnight)

The Santa Clause 2 (CO, FP, L) Tim Allen, Elizabeth Mitchell and David Krumholtz star in director Michael Lembeck's sequel to the 1994 seasonal comedy, in which Scott Calvin learns he must get married in order to fulfill the contract that allows him to live at the North Pole and serve as Santa Claus

Star Wars: Episode II—Attack of the Clones (The IMAX Experience) (FP) Hayden Christensen, Ewan McGregor and Natalie Portman star in this giant-screen version of the latest installment in George Lucas's massively popular space-opera series

FIRST-RUN MOVIES

Abandon (CO, FP) Katie Holmes, Benjamin Bratt, Charlie Hunnam and Zoëy Deschanel star in *Traffic* screenwriter Stephen Gaghan's directorial debut, an eerie thriller about a university student plagued by visions of her ex-boyfriend, who

vanished mysteriously during her freshman year. Based on Sean Desmond's novel *Adam's Fall*

Austin Powers in Goldmember (CO, FP) Mike Myers, Beyoncé Knowles, Seth Green and Michael Caine star in *Meet the Parents* director Jay Roach's scatological spy spoof, in which swinging British spy Austin Powers travels back in time to the '70s to foil a plot by his arch-enemy Dr. Evil to kidnap his similarly oversexed father.

The Banger Sisters (CO) Susan Sarandon, Goldie Hawn and Geoffrey Rush star in writer/director Bob Dolman's comedy-drama about a hard-living waitress and a Phoenix socialite who reminisce about their youthful days as party-loving rock 'n' roll groupies after meeting up with each other years later as middle-aged women.

Barbershop (CO, FP) Ice Cube, Eve, Anthony Anderson and Cedric the Entertainer star in director Tim Story's ensemble comedy about a day in the life of a Chicago South Side barbershop which has just been sold by its young owner (who reluctantly took over the establishment from his late father) to a loan shark.

Bollywood/Hollywood (CO, P) Rahul Khanna and Lisa Ray star in *Kama Sutra* writer/director Deepa Mehta's cross-cultural romantic comedy about an Indian-Canadian man who pretends to court an Indian woman in order to placate his conservative parents, only to fall in love with the call girl he's hired to aid him in the ruse

Bowling for Columbine (GA) Roger and Me writer/director Michael Moore examines Americans' love affair with firearms and probes the roots of the United States' astronomical gun-murder rate in this satirical documentary featuring interviews with Charlton Heston, Marilyn Manson and Matt Stone.

Brown Sugar (CO) Sanaa Lathan, Taye Diggs, Queen Latifah and Mos Def star in *The Wood* director Rick Famuyiwa's romantic comedy about a hip-hop record executive and a magazine editor who've been friends since childhood without realizing they would make a perfect couple.

CyberWorld (FP) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this 3-D IMAX collection of computer-animated short films (including segments from *The Simpsons* and *Antz*).

The Four Feathers (CO, FP) Heath Ledger, Wes Bentley, Kate Hudson and Djimon Hounsou star in *Elizabeth* director Shekhar Kapur's old-fashioned epic, set in 1898 Sudan, about a British officer who redeems himself as a soldier after being mistakenly branded as a coward by his friends. Based on the novel by A.E.W. Mason.

Ghost Ship (CO, FP, L) Julianna Margulies, Ron Eldard, Desmond Harrington and Gabriel Byrne star in *13 Ghosts* director Steve Beck's watery horror movie about a salvage crew that attempts to tow a 1953 passenger ship they've discovered back to land, only to realize too late that the abandoned vessel is haunted.

Jackass: The Movie (CO, FP) Johnny Knoxville and his team of daredevil cohorts brave injury and humiliation in a series of reckless stunts and dares in this deluxe big-screen edition of the popular MTV series. Directed by series co-creator Jeff Tremaine.

Jonah: A VeggieTales Movie (CO, L) Talking Christian vegetables re-enact the Biblical story of Jonah and the whale in this animated feature by writer/director/voice artists Phil Vischer and Mike Nawrocki, based on their popular series of children's videotapes

The Master of Disguise (CO) Dana Carvey (who also co-wrote), Jennifer Esposito and Brent Spiner star in director Perry Andelin Blake's slapstick kids' comedy about a hapless busboy who learns that he belongs to a great European family with astonishing powers of physical and vocal impersonation.

My Big Fat Greek Wedding (CO, FP) Nia Vardalos (who also wrote the script, based on her one-woman stage show), John Corbett, Louis Mandylor and Andrea Martin star in director Joel Zwick's ethnic comedy about a Greek woman whose eccentric family causes her no end of headaches as she prepares to get married to a handsome WASP.

One Hour Photo (CO) Robin Williams, Connie Nielsen and Eriq La Salle star in music-video director Mark Romanek's quietly disturbing thriller about a mild-mannered middle-aged photo lab employee who develops an unhealthy obsession with the seemingly perfect suburban family whose snapshots he regularly develops.

Pokémon 4Ever (CO, FP) Pokémon master-training Ash teams up with Celebi, a time-travelling creature from the past, to prevent the destruction of the world's forests in yet another installment in the popular series of Japan-animated children's films.

Punch-Drunk Love (CO, FP) Adam Sandler, Emily Watson, Philip Seymour Hoffman and Luis Guzman star in *Magnolia* writer/director Paul Thomas Anderson's offbeat romantic comedy about a rageaholic toilet-plunger salesman who woos a mysterious woman while being chased by a gang of violent thugs and collecting pudding coupons in order to rack up frequent-flyer miles.

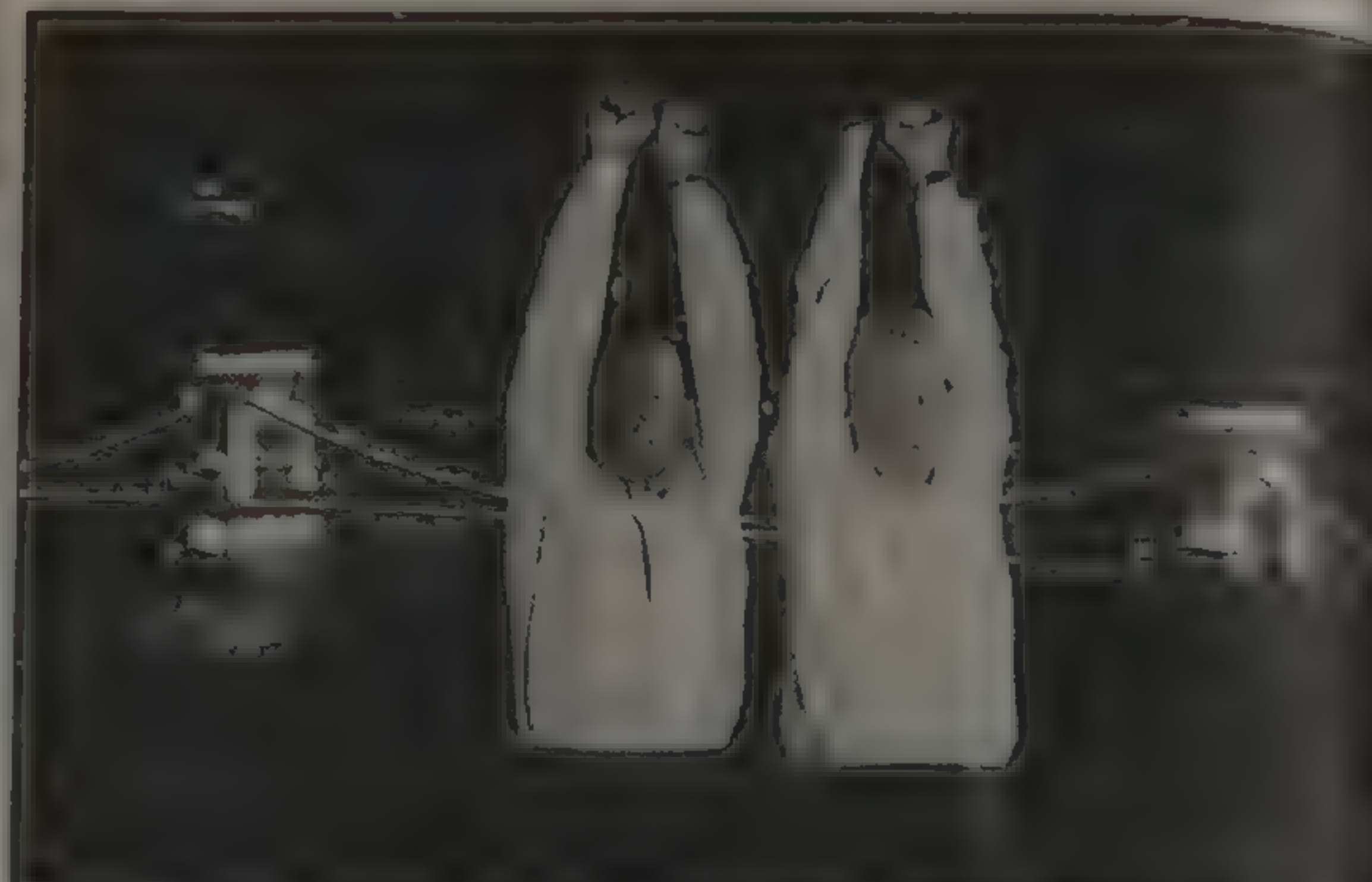
Red Dragon (CO, FP) Anthony Hopkins, Edward Norton, Ralph Fiennes, Emily Watson, Philip Seymour Hoffman and Harvey Keitel star in *Rush Hour 2* director Brett Ratner's adaptation of Thomas Harris's novel, in which the FBI agent responsible for capturing Hannibal Lecter solicits Lecter's help in his pursuit of a new serial killer with whom he believes Lecter has been in contact.

The Ring (CO, FP, L) Naomi Watts, Martin Henderson and Daniel Dorfman star in *The Mexican* director Gore Verbinski's remake of the 1998 Japanese thriller *Ringu*, about an investigative journalist who frantically attempts to unravel the origins of a mysterious videotape that kills its viewers one week after they watch it.

The Rules of Attraction (CO) James Van Der Beek, Shannyn Sossamon, Clifton Collins Jr. and Ian Somerhalder star in *Killing Zoe* writer/director Roger Avary's adaptation of the Bret Easton Ellis novel about amoral male college students preying on their female classmates

Signs (FP) Mel Gibson, Joaquin Phoenix, Rory Culkin and Cherry Jones star in *The Sixth Sense* writer/director M. Night Shyamalan's eerie thriller about a Pennsylvania pastor/farmer who fears for his family's safety when enormous, elaborate crop circles begin mysteriously appearing in his fields

Spy Kids 2: The Island of Lost Dreams (CO, L) Daryl Sabara, Alexa Vega and Antonio Banderas star in writer/director Robert Rodriguez's sequel to his 2001 children's adventure hit, in which youthful spies Carmen and Juni are once again forced to battle an eccentric supervillain with a demented plan to destroy the world.



Owen Wilson, who co-wrote the brilliant scripts of *Bottle Rocket*, *Rushmore* and *Royal Tenenbaums* with Wes Anderson, has announced he will not be collaborating on the quirky director's next project. Apparently, his acting career has taken to such an extent that he no longer has the time to waste sitting in front of the processor. Well, there's no denying Wilson certainly added a lot to *Meet the Parents*, *Zoolander* and *Shanghai Noon*, but it does seem a shame that many of Wilson's star turns have been forgettable action vehicles like *Behind Enemy Lines* and his latest, the not-exactly-promising-looking *I Spy*. Come on, don't want to give your responsibility to him? Mother Nature beat him to it. From now, would you care to look back on your career, answer *Shanghai*, another magical Wes Anderson project?

Stuart Little 2 (FP) Geena Davis, Hugh Laurie and the voices of Michael J. Fox, Nathan Lane and Melanie Griffith are featured in *Stuart Little* director Rob Minkoff's sweet-natured sequel to the 1999 children's film about a human couple whose adopted son is a talking mouse. Inspired by the book by E.B. White.

Sweet Home Alabama (CO, FP) Reese Witherspoon, Josh Lucas, Patrick Dempsey and Candice Bergen star in *Ever After* director Andy Tennant's romantic comedy about a New York fashion designer who must travel home to Alabama and obtain a divorce from her estranged white-trash husband when her new Park Avenue boyfriend proposes marriage.

The Transporter (CO, FP) Jason Statham and Shu Qi star in *The Enforcer* director Corey Yuen's Hong Kong-style action movie about a professional courier who abandons his policy of delivering anything, no questions asked, when he is hired to participate in the kidnapping of a beautiful Asian woman. Co-written by Luc Besson.

The Truth About Charlie (CO) Mark Wahlberg, Thandie Newton and Tim Robbins star in *Something Wild* director Jonathan Demme's remake of the 1963 caper flick *Charade*, about a young widow who is told by a mysterious stranger that her late husband owes him an enormous sum of stolen cash—and who is unable to convince him that she's not hiding it for herself.

Tuck Everlasting (CO, FP) Alexis Biedel, Jonathan Jackson, William Hurt, Ben Kingsley and Sissy Spacek star in *My Dog Skip* director Jay Russell's adaptation of Natalie Babbitt's classic children's novel about a teenaged girl who learns that her next-door neighbours have discovered a magical spring on their property that keeps them from ever growing older.

The Tuxedo (CO) Jackie Chan, Jennifer Love Hewitt and Jason Isaacs star in TV commercial director Kevin Donovan's spy spoof about a hapless cabbie who comes into possession of a com-

puterized tuxedo that gives its wearer superman combat skills.

Virginia's Run (CO) Lindze Letherman, R. Skarsten, Gabriel Byrne and Joanne Whalley-Kilmer star in *Youngblood* director Peter Markle's family about a 12-year-old girl whose father for to ride horses after her mother dies in an accident, but who secretly adopts a foal, and enters it in a local endurance race

White Oleander (CO) Michelle Pfeiffer, Lohman, Robin Wright Penn and Renee Weger star in director Peter Kosminsky's adaptation of Janet Fitch's novel about a woman's troubled relationship with her unstable mother who continues to wield a strong influence over her life even after being imprisoned for her ex-boyfriend.

XXX (CO) Vin Diesel, Samuel L. Jackson, Asia Argento and Martin Csoka star in *The Fast and the Furious* director Rob Cohen's swaggering action flick about a cooler-than-cool extreme sport enthusiast who is recruited by a shadowy government agency to infiltrate a Russian spy ring

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5288
FP: Famous Players
GA: Garneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
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•14A•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

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Nightly @ 7:10 & 9:10 pm
Sat & Sun Matinee @ 2:10 pm
•PG•

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728

HEAVEN
Nightly @ 7:00 & 9:00 pm
Sat & Sun Matinee @ 2:00 pm
•14A•

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|-----------------------------|---------------|------------------|------------------------|
| Santa Clause 2 | G | Daily 7:10, 9:15 | Fri-Sun 1:00, 3:30 |
| Ghost Ship | 18A | Daily 7:00, 9:00 | |
| Spy Kids 2 | G | | Fri-Sun 1:00, 3:30 |
| I Spy | PG | Daily 7:20, 9:20 | Fri-Sun 1:20, 3:30 |
| The Ring | 14A | Daily 6:50, 9:20 | |
| Jonah: A Veggie Tales Movie | G | | Fri-Sun 1:30, 3:30 |

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Showtimes for Fri.
November 1 to Thu.
November 7

ORCA

8712-109 St. 433-0728
BOWLING FOR COLUMBINE 14A
7:00 9:20 Sat Sun Sun 2:00
POCKY HORROR PICTURE SHOW 14A
12:00 midnight

PRINCESS

10337-82 Ave. 433-0728
HOLLYWOOD HOLLYWOOD PG
7:10 9:10 Sat Sun Sun 2:10

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave,
St. Albert. 458-9822
DATE OF ISSUE ONLY. THU, OCTOBER 31.

FORMULA 51 18A
4:30 7:20 9:20

JACKASS: THE MOVIE R
Crude content throughout. 12:50 3:20 7:30 9:40

KNOCKAROUND GUYS 14A
Coarse language, violent scenes. 2:50 9:30

THE TUXEDO PG
Some violence. 12:30 7:10

STUART LITTLE 2 G
Sat Sun 12:10

THE BANGER SISTERS 14A
Sexual content. 3:00 7:00 9:10

METRO CINEMA

9828-101A Ave,
Citadel Theatre. 425-9212
HAXAN (WITCHCRAFT
THROUGH THE AGES) STC
Sun 7:00

LEADER CINEMAS

4762-50 St. 986-2728
THE SANTA CLAUSE 2: MRS. CLAUSE G
Daily 7:10 9:15 Fri Sat Sun 1:10 3:30

ISPY PG
Daily 7:20 9:20 Fri Sat Sun 1:20 3:20

THE RING 14A
Frightening scenes. Daily 6:50 9:20

GHOST SHIP 18A
Violence. Daily 7:00 9:00 Sat Sun 1:20 3:20

SPY KIDS 2: THE ISLAND OF LOST DREAMS G
Sun 1:00 3:10

JONAH: A VEGGIE TALES MOVIE G
Fri Sat Sun 1:30 3:30

WETASKIWIN CINEMAS

(1) 780-352-3922
THE SANTA CLAUSE 2: MRS. CLAUSE G
Daily 7:00 9:15 Fri Sat Sun 1:00 3:00

AMERLE ODEON CINEMAS

CINEMA GUIDE
CITY CENTRE
10200-102 Ave. 421-7020
HARRY POTTER ADVANCE TICKETS NOW AVAILABLE.

ISPY PG
Violent scenes. DTS Digital. No passes.
Daily 1:20 3:40 7:00 9:20

THE TRUTH ABOUT CHARLIE PG
Violent scenes. DTS Digital.
Daily 1:40 4:10 7:20 9:40

PUNCH-DRUNK LOVE 14A
Coarse sexual dialogue. DTS Digital.
Daily 2:00 4:50 7:40 10:00

JACKASS: THE MOVIE R
Crude content throughout. DTS Digital.
Fri-Tue 1:10 3:20 5:20 7:50 10:15

GHOST SHIP 18A
Violence. DTS Digital.
Daily 2:20 4:40 7:30 10:10

THE RING 14A
Frightening scenes.
Fri Daily 1:50 4:30 7:10 9:50

WHITE OLEANDER 14A
Mature themes. DTS Digital.
Daily 1:30 4:00 6:50

RED DRAGON 18A
Disturbing content, gory violence.
DTS Digital.
Fri-Sun Tue 1:00 3:50 6:40 9:30
Sun 1:00 3:50 9:30

ABANDON
Violent scenes. DTS Digital. Daily 9:10

MY BIG FAT GREEK WEDDING
DTS Digital. Daily 2:10 4:20 6:30 9:00

FEMME FATALE
Wed-Thru 1:00 3:50 6:40 9:30

WEST MALL 8

8882-170 St. 444-1829
THE TRUTH ABOUT CHARLIE 14A
Violent scenes. DTS Digital.
Fri Mon-Thu 7:10 9:30
Sat-Sun 1:40 4:10 7:10 9:30

THE TUXEDO PG
Some violence. DTS Digital.
Fri Mon-Thu 6:35 9:05
Sat-Sun 1:35 4:05 6:35 9:05

WHITE OLEANDER
Mature themes. DTS Digital.
Fri Mon-Thu 6:30 9:00
Sat-Sun 1:10 3:50 6:30 9:00

TUCK EVERLASTING
DTS Digital. Fri Mon-Thu 6:50
Sat-Sun 1:20 4:00 6:50

BROWN SUGAR PG
Coarse language. DTS Digital. Daily 9:15

VIRGINIA'S RUN PG
DTS Digital. Fri Mon-Thu 6:40
Sat-Sun 1:50 4:20 6:40

POKÉMON 4EVER G
DTS Digital. Fri Mon-Thu 7:00
Sat-Sun 1:05 3:00 5:00 7:00

JONAH: A VEGGIE TALES MOVIE G
DTS Digital. Fri Mon-Thu 7:20
Sat-Sun 1:30 3:30 5:25 7:20

THE BANGER SISTERS 14A
Sexual content
DTS Digital. Daily 9:20

XXX 14A
DTS Digital. Daily 9:40

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content. DTS Digital.
Fri Mon-Thu 7:30 9:45
Sat-Sun 1:00 3:10 5:15 7:30 9:45

ONE HOUR PHOTO 14A
DTS Digital. Daily 9:10

CLAREVIEW

4211-139 Ave. 472-7600
HARRY POTTER ADVANCE TICKETS NOW AVAILABLE.

THE SANTA CLAUSE 2: MRS. CLAUSE G
DTS Digital. On 2 screens. Daily 12:15 1:30 2:40
4:10 5:05 6:45 7:30 9:15 10:00

ISPY PG
Violent scenes. DTS Digital. No passes.
On 2 screens. Daily 12:30 1:20 2:50
4:00 5:10 7:00 7:45 9:30 10:15

JACKASS: THE MOVIE R
Crude content throughout. DTS Digital.
On 2 screens. Daily 12:45 1:40 3:00
4:20 5:15 7:10 7:50 9:25 10:20

GHOST SHIP 18A
Gory violence. DTS Digital.
Daily 1:00 3:20 7:25 9:45

THE RING 14A
Frightening scenes. DTS Digital.
Daily 1:10 3:40 7:45 10:10

THE TRANSPORTER 14A
DTS Digital. Fri-Tue 7:35 9:50

TUCK EVERLASTING PG
DTS Digital. Fri-Tue 1:15 3:50

MY BIG FAT GREEK WEDDING PG
DTS Digital. Daily 12:40 2:45 4:50 7:15 9:40

FEMME FATALE 18A
DTS Digital. Wed-Thru 1:15 3:50 7:35 10:05

SOUTH EDMONTON COMMON

1525-99 St. 436-8585
HARRY POTTER ADVANCE TICKETS NOW AVAILABLE.

THE SANTA CLAUSE 2: MRS. CLAUSE G
On 2 screens. THX Daily 1:00 2:00
3:45 4:45 6:30 7:30 9:15 10:00

ISPY PG
Violent scenes. No passes.
THX Daily 12:30 3:10 5:40 8:10 10:40
DTS Digital. No passes.
Daily 1:30 4:10 7:10 9:40

THE TRUTH ABOUT CHARLIE PG
Violent scenes. DTS Digital.
Daily 1:45 4:40 7:50 10:25

BOLLYWOOD/HOLLYWOOD PG
DTS Digital. Daily 2:15 5:10 8:00 10:35

PUNCH-DRUNK LOVE 14A
Coarse sexual dialogue.
DTS Digital.
On 2 screens.
Daily 12:40 1:15 3:00
4:00 5:20 6:45 7:45 9:10 10:10

PG GHOST SHIP
Gory violence. DTS Digital.
Daily 2:10 4:50 7:40 8:40 9:50 10:45

PG THE RING
Frightening scenes.
THX Daily 1:40 4:30 7:20 10:20

18A THE TRANSPORTER
DTS Digital. Daily 12:50 3:20 5:50 8:15 10:30

WHITE OLEANDER PG
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RED DRAGON 18A
Disturbing content, gory violence. DTS Digital.
Daily 1:20 4:20 7:15 10:15

JONAH: A VEGGIE TALES MOVIE G
DTS Digital. Daily 12:30 2:40 5:00

THE TUXEDO PG
Some violence. DTS Digital. Daily 9:45

SWEET HOME ALABAMA PG
Coarse language. DTS Digital.
Daily 12:45 3:30 6:50 9:30

MY BIG FAT GREEK WEDDING PG
DTS Digital. Daily 1:50 4:15 7:00 9:20

WEST MALL 6

8882-170 St. 444-1331
MEN IN BLACK II PG
Fri Sun 1:30 4:00 6:45 9:20 Mon-Thru 6:45 9:20

CITY BY THE SEA 14A
Coarse language
Fri-Sun 2:15 4:45 7:30 9:50
Mon-Thru 7:30 9:50

G ROAD TO PERDITION
Violent scenes. Daily 9:00

14A BLUE CRUSH
Not suitable for younger children
Fri-Sun 1:45 4:15 7:10 9:40
Mon-Thru 7:10 9:40

14A LILO AND STITCH
Fri-Sun 1:00 3:00 5:00 7:00 9:10
Mon-Thru 7:00 9:10

THE BOURNE IDENTITY 14A
Fri-Sun 1:15 3:45 6:30 Mon-Thru 6:30

MR. DEEDS 14A
Coarse language
Fri-Sun 2:00 4:30 7:20 9:30
Mon-Thru 7:20 9:30

VILLAGE TREE

1 Gervais Rd. St. Albert. 459-1848
GHOST SHIP 18A
Gory violence. Fri 7:30 10:00
Sat-Sun 2:00 4:30 7:30 10:00
Mon-Thru 7:30

THE RING 14A
Frightening scenes. Fri 7:00 9:45
Sat-Sun 1:15 3:45 7:00 9:45 Mon-Thru 7:00

WHITE OLEANDER 18A
Mature themes. Fri 6:45 9:15
Sat-Sun 1:00 4:00 6:45 9:15 Mon-Thru 6:45

THE TUXEDO PG
Some violence. Fri 7:30 10:00
Sat-Sun 1:45 4:30 7:30 10:00 Mon-Thru 7:30

ABANDON PG
Violent scenes. Fri 7:00 9:15
Sat-Sun 1:30 4:00 7:00 9:15 Mon-Thru 7:00

THE TRANSPORTER 14A
Fri 6:45 9:00 Sat-Sun 1:45 4:15 6:45 9:00
Mon-Thru 6:45

RED DRAGON 18A
Disturbing content, gory violence. Fri 6:45 9:30
Sat-Sun 1:00 4:00 6:45 9:30 Mon-Thru 6:45

THE FOUR FEATHERS 14A
Fri 6:30 9:15 Sat-Sun 1:00 3:45 6:30 9:15
Mon-Thru 6:30

MY BIG FAT GREEK WEDDING PG
Fri 7:15 9:30 Sat-Sun 1:45 4:45 7:15 9:30
Mon-Thru 7:15

BARBERSHOP PG
Coarse language. Fri-Sun 7:15 9:45
Mon-Thru 7:15

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content. Fri 6:30 8:45
Sat-Sun 1:15 4:15 6:30 8:45 Mon-Thru 6:30

THE MASTER OF DISGUISE G
Fri 6:30 8:45
Sat-Sun 2:00 4:30 6:30 8:45 Mon-Thru 6:30

SPY KIDS 2: THE ISLAND OF LOST DREAMS PG
Sat-Sun 1:30 4:30

GALAXY CINEMAS

2020 Sherwood Dr
Sherwood Park. 416-0150
THE SANTA CLAUSE 2: MRS. CLAUSE G
DTS Digital. Fri 3:45 6:50 9:15
Sat-Sun 1:00 3:45 6:50 9:15
Mon-Thru 6:50 9:15

ISPY PG
Violent scenes. DTS Digital.
Fri 3:15 7:05 9:30
Sat-Sun 12:45 3:15 7:05 9:30
Mon-Thru 7:05 9:30

18A PUNCH-DRUNK LOVE
Coarse sexual dialogue
DTS Digital.
Fri 4:30 7:30 9:55 Sat-Sun 1:40 4:30 7:30 9:55
Mon-Thru 7:30 9:55

14A JACKASS: THE MOVIE
Crude content throughout. DTS Digital.
Fri 4:10 7:20 9:25
Sat-Sun 1:40 4:10 7:20 9:25
Mon-Thru 7:20 9:25

14A GHOST SHIP
Gory violence
DTS Digital.
Fri-Sun 3:30 9:10
Mon-Thru 9:10

THE RING PG
Frightening scenes
DTS Digital.
Fri 4:20 7:05 9:50
Sat-Sun 12:30 4:20 7:05 9:50
Mon-Thru 7:05 9:50

ABANDON PG
Violent scenes
DTS Digital.
Daily 6:50 9:45

WHITE OLEANDER PG
Mature themes. DTS Digital.
Fri Mon-Thu 7:15 Sat-Sun 1:00 7:15

RED DRAGON 14A
Disturbing content, gory violence
DTS Digital.
Fri 4:15 7:10 10:00
Sat-Sun 1:20 4:15 7:10 10:00
Mon-Thru 7:10 10:00

JONAH: A VEGGIE TALES MOVIE G
DTS Digital.
Fri 4:40 Sat-Sun 2:40 4:40

SWEET HOME ALABAMA PG
Coarse language
DTS Digital.
Fri 3:50 7:00 9:35
Sat-Sun 1:10 3:50 7:00 9:35
Mon-Thru 7:00 9:35

MY BIG FAT GREEK WEDDING PG
DTS Digital. Fri 4:00 6:45 9:00
Sat-Sun 1:35 4:00 6:45 9:00
Mon-Thru 6:45 9:00

FAMOUS PLAYERS

29 Ave. Calgary Trail. 436-6977
GATEWAY 8
ABANDON PG
Violent scenes
Fri Mon Tue Wed Thu 7:30 9:50
Sat Sun 1:45 4:00 7:30 9:50

AUSTIN POWERS IN GOLDMEMBER 14A
Crude content
Fri Mon Tue Wed Thu 7:15 9:45
Sat Sun 1:40 3:50 7:15 9:45

BARBERSHOP PG
Coarse language
Fri Mon Tue 6:55 9:25
Sat Sun 1:20 4:10 6:55 9:25

FEMME FATALE PG
Wed Thu 7:00 9:30

THE FOUR FEATHERS 14A
9:10

JACKASS: THE MOVIE 18A
Crude content throughout
Fri Mon Tue Wed Thu 7:20 9:40
Sat Sun 1:00 3:40 7:20 9:40

POKÉMON 4EVER PG
Fri Mon Tue Wed Thu 7:10
Sat Sun 1:10 3:20 7:10

SIGNS PG
Frightening scenes, not suitable
for younger children
Fri Mon Tue 7:00 9:30
Sat Sun 1:50 4:20 7:00 9:30
Wed Thu 6:55 9:25

STUART LITTLE 2 PG
Fri Mon Tue Wed Thu 6:45 9:00
Sat Sun 1:30 3:30 6:45 9:00

TUCK EVERLASTING PG
Fri Mon Tue Wed Thu 6:50 9:15
Sat Sun 2:00 4:30 6:50 9:15

PARAMOUNT

10233 Jasper Ave. 428-1307
THE SANTA CLAUSE 2: MRS. CLAUSE G
Fri Mon Tue Wed 7:00 9:20
Sat Sun 12:00 2:15 4:30 7:00 9:20
Thu 9:20

SILVERCITY
WEM. 8882-170 St. 444-2400

ABANDON PG
Violent scenes
1:10 3:55 6:55 9:50

CYBERWORLD PG
IMAX 3D. Mon Tue Wed Thu 1:00

14A FEMME FATALE
Wed Thu 1:05 4:05 7:05 10:05

18A GHOST SHIP
Gory violence
Fri Sat Sun Mon Tue 1:05 4:05 7:05 9:55
Wed Thu 9:55

R ISPY PG
Violent scenes 1:00 4:30 7:30 10:15

JACKASS: THE MOVIE R
Crude content throughout
12:45 1:15 3:45 4:15 7:15 7:45 10:00 10:30

PG MY BIG FAT GREEK WEDDING
Fri Sat Sun Mon Tue 12:45 3:30 6:30 9:15
Wed 6:30 9:15 Thu 12:45 3:30 9:15

14A PUNCH DRUNK LOVE
Coarse sexual language
12:10 3:40 6:50 9:45

18A RED DRAGON
Disturbing content, gory violence
12:40 3:00 7:20 10:00

PG STAR WARS: EPISODE II ATTACK OF THE CLONES-THE IMAX EXPERIENCE PG
No passes
Fri Sat Sun 12:30 3:10 6:10 9:10
Mon Tue Wed 3:10 6:10 9:10 12:30

14A SWEET HOME ALABAMA PG
Coarse language
Fri Sat Sun Mon Tue Wed 12:15 4:15 6:45 9:30
Thu No showtimes available

THE RING 14A
Frightening scenes. 12:20 4:00 7:10 10:20

G THE SANTA CLAUSE 2: MRS. CLAUSE G
12:00 2:30 5:00 7:40 10:10

14A THE TRANSPORTER
Fri Sat Sun Mon Tue 12:50 4:20 6:40 9:20
Wed Thu 12:50 4:20 6:40

WESTMOUNT CENTRE

111 Ave. Groat Rd. 455-8726
ISPY PG
Violent scenes. Fri Sat Sun 1:15 3:45 7:15
Mon Tue Wed Thu 7:30 10:00

PG MY BIG FAT GREEK WEDDING
Fri Sat Sun 1:00 3:30 6:45 9:15
Mon Tue Wed Thu 6:45 9:15

14A THE RING
Frightening scenes
Fri Sat Sun 1:30 4:00 7:00 9:30
Mon Tue Wed Thu 7:00 9:30

G THE SANTA CLAUSE 2: MRS. CLAUSE G
Fri Sat Sun 12:00 2:30 4:45 7:15 9:45
Mon Tue Wed Thu 7:15 9:45

MOVIES 12

CINEMA CITY 12
SHOWING AT BOTH CINEMAS

PG MEN IN BLACK II
Sat Sun 11:00
Daily 1:30 4:20 7:10 10:00
Midnight Fri Sat 12:00

14A CITY BY THE SEA
Coarse language
Sat Sun 11:30
Daily 2:10 4:50 7:40 10:10
Midnight Fri Sat 12:25

14A THE BANGER SISTERS
Sexual content. Sat Sun 11:45
Daily 1:50 4:35 7:15 9:35
Midnight Fri Sat 11:45

G ROAD TO PERDITION
Violent scenes. Sat Sun 11:20
Daily 1:45 4:30 7:10 9:50
Midnight Fri Sat 12:20

PG THE MASTER OF DISGUISE G
Sat Sun 11:15 Daily 1:10 3:05 5:00 7:10 9:2
Midnight Fri Sat 11:15

14A AUSTIN POWERS IN GOLDMEMBER
Crude content. Sat Sun 11:50
Daily 2:15 4:55 7:45 10:15
Midnight Fri Sat 12:15

PG BLUE CRUSH
Not suitable for younger children
Sat Sun 11:05 Daily 1

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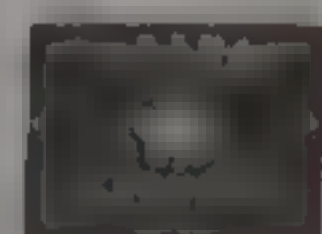
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AFTER DARK

arts

The MacLaughlin group

Groundbreaking
Lola Dance troupe
adds *Volio*
to its portfolio

BY LAURA BARAKERIS

Lola MacLaughlin is amazing us again. As the choreographer and artistic centre of Lola Dance, MacLaughlin is an ardent believer in the notion that every part of a production—which in Lola Dance's case includes visual art, new media and technology as well as the more traditional elements of music, sets, lights and costumes—is interrelated, and that she bears responsibility for all of them. It's a concept so large that it requires one of those jawbreaking compound German words to describe it: *Gesamtkunstwerk*, or roughly, "total artwork."



In her newest work, MacLaughlin explores the instant in which the internal forces guiding our lives are examined. It's an elusive concept, and MacLaughlin has given the piece an appropriately elusive title: *Volio*, a word from the Esperanto-like artificial language Novial, which the Danish linguist Otto Jespersen created in the 1920s. It means "to want."

"We wanted a title that conveyed the act of wanting or desiring," says MacLaughlin. "This production is a meditation on the act and joy of wanting. We are so induced to want—it's the age of wanting. I wanted to show the process—not so much the consumer side, but of aspiring and longing [which the dancers convey] through movement—repetition culminating in intensity. It's an abstract form. Obsessiveness of wanting leads to a resonance of wanting."

The set by visual designer Andreas Kahre is very simple—little more than a ladder, a couple of trees and a video of clouds. "There is an emphasis on the visual," says MacLaughlin. "It's a minimalist set. It helps to create the world where the dance takes place. The music [by Owen Belton] supports the dance; it doesn't overwhelm it. It's a meditative score with an industrial edge." The performers are Andrea Keevil, Kathleen McDonagh and Susan Elliott, who previously worked with Lola Dance on *Four Solos/Four Cities*, (an abstract travelogue that played Edmonton in February of 2001) in which each woman evoked the spirit of a different European city. "All three dancers are very different in

essence," says MacLaughlin, "but they're united in style."

What Lola wants

Every interview with MacLaughlin is dotted with intimidating references to things like German expressionism, minimalist music and the Ausdruckstanz school of choreography, but at heart she hopes the audiences connect with her work on an emotional level rather than a cerebral one. "Ideally," she once told interviewer Stephen White, "if the audience were to be nudged

into the realm of feeling, or to experience the kinetic and emotional world of the dance, to be stimulated to remember something from the past or to have their intellect or curiosity piqued, or to take a moment of enjoyment from the beauty of the world that we want to create, that would be a great reward for me and for the dancers."

MacLaughlin is reaching out to the wider world in other ways during her stay in Edmonton. For instance, she spent October 28 to 30 apprenticing more than 100 dance students from the Victoria School of Performing and Visual Arts, eight of whom (talk about "aspiring and wanting"!) will participate in the premier performance of a piece she has choreographed as *Volio* at the Edmonton curtain opener. ☐

[preview] dance

By Lola Dance • Presented by Brig Webb Dance Company • John L. Hood Theatre (Grant MacEwan College Jasper Place Campus) • Fri-Sat, Nov. 1-2 • 497-4411



Wife during wartime

Mary's Wedding sentimentalizes the horrors of World War I

BY BRIAN GIBSON

The First World War has remained a poorly sketched tableau for artists. The visceral horror of the Second World War has been evoked in films such as Terrence Malick's *The Thin Red Line* and films such as Joseph Heller's *Catch-22*. The Holocaust has been the subject of countless art exhibits, plays and films. Yet the stark human drama of the Great War, where horses and cavalry charges clashed with chemical warfare and missiles, and the grim horror of men in the trenches met the blank face of artillery, has been largely unexplored by contemporary dramatists. Why? I think part of the answer may lie in the simplistic yet affecting *Mary's Wedding*, written by Stephen Massicotte, an example of a double-edged sword: the amazing of World War I can be the main pitfall of a play about the 1914-18 European war is the necessary organization of chaotic bloodbaths into a comprehensible drama—that is, the overwhelming personality and death of war has to be given a human face and brought alive. Yet the typical narrative of a World War I soldier—the defender of Empire going off to the trenches only to have his and his country's idealism forever shattered—is the fundamentally powerful storyline of tragedy, with the loss of hope, the destruction of dreams and the loss of innocence. Of course, this is also the basic outline of the doomed love affair, and *Mary's Wedding* is a marriage of a tearjerker romance and the battlefield drama. Introduced to the audience as Mary's dream before her wedding night in 1920, the story

begins around 1914 with Charlie Edwards (Daniel Arnold) meeting Mary Chalmers (Medina Hahn), who has come from England to his small Alberta town. Scenes of their growing romance are interspersed with nightmarish scenes of Charlie at the front, as Mary imagines them from the letters he wrote to her.

To each his Owen

The stage, with its barn frame, sandbags and equine stand-in of timbers with stirrups, works well as both a



rural prairie setting and a battlefield. Particularly in the opening thunderstorm episode and the evocations of the front, the lighting is spot on and Peter Moller's music is note-perfect. Massicotte's script, however, is tepid and lightweight, failing to capture the vivid starkness of the war as, say, poet Wilfrid Owen does in his melancholic, impassioned "Dulce et Decorum Est" ("In all my dreams, before my helpless sight/He plunges at me, guttering, choking, drowning... the white eyes writhing in his face/His hanging face, like a devil's sick of sin").

Furthermore, the transitions between bucolic Alberta and wartorn France lose their fluidity when they are unnecessarily explained by Mary. Charlie, the slightly dopey country lad, and Mary, the romantic English girl, aren't developed beyond the smitten naifs of love poetry in their hokey, frozen-in-time romance (though Arnold and Hahn do their best to spark the flame). The tension between Mary and her mother over the suitability of Charlie fades, unexplained (was it a class issue?), and the political or social differences the might divide a bourgeois English girl and a colonial boy are ignored. The fervent narration of some battle scenes detracts from

their power, and Charlie's broadly drawn sergeant veers between a gruff military man and a sentimental counsellor advising the novice on love.

The Wedding panner

The basic conceit of the play, however, works best when Mary imagines confronting Charlie with the conclusion of his wartime exploits. Here, the rueful tensions between the fairytale dream of young love and the grim nightmare of war collide in a heartfelt and tearjerking, though overly long, climax. There is an old-fashioned, down-home drama here that seeps through a simplistic script. For those who like a bittersweet wartime romance without the messy complications of a "guttering, choking" artistic drama about the Great War, go see the pretty but fading dream of *Mary's*



Mary's Wedding. But for me, the lingering gas fumes Owen etches onto the page truly bring tears and that most deathly of wars to life. **D**

Mary's Wedding
Directed by Ron Jenkins • Written by Stephen Massicotte • Starring Daniel Arnold and Medina Hahn • Kaosa Theatre (Jubilee Auditorium) • To Nov 9

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Criterion VUE WEEKLY POWER

Late-breaking nudes

Naked Exhibition has spent 10 years adapting Edmonton to nudity in art

By AGNIESZKA MATEJKO

It never fails to astonish me when even the occasional 50-year-old snickers awkwardly when I mention that I often work with nude models. The inevitable question that follows is "Do you use men?" The enthralled tone of voice seems to suggest that seeing a nude man is somehow vastly more titillating than a dull old nude flick featuring a woman. Yet if you speak to any artist or artist's model, they will tell you that drawing a body—male or female—is no different from drawing... let's say a "nude" cat. (As one of my male models once aptly put it, "To you, I am just a bowl of fruit.")

Nude models are as integral to art classes as hot dogs are to baseball games. In fact, if you took the nudes out of art history books they would turn into thin paperbacks. In Europe, it's impossible to walk a block down many streets without coming face to face with a marble nude—or face to pelvis, as they are usually set on plinths. Yet in Edmonton not so long ago, several art exhibits were closed down for displaying nudity. (Even the fine arts department at the U of A has occasionally been asked to remove

nude artworks by students.)

And so it was with keen interest that I spoke to Clay Stam, an artist, longtime supporter of the arts, co-owner of Café La Gare and, with business partner Dave Tim, the curator of the best of the *Naked Exhibition* series (an exhibit originally held at Harcourt House Gallery). In the very public setting of a café milling with customers, this elegant, accomplished show presents an unabashed portrayal of the sheer beauty of men's and women's bodies. Here's our conversation.

[prevue] visual arts

Vue Weekly: Given the history of nude paintings in Edmonton, how are people reacting to this show?

Clay Stam: It's been a very well-received show from both regular customers and people passing by. They stop, come in, take a little tour. That's nice to see; not every show will stop people on the sidewalk. A few people may ask for it to be taken down, but more than 90 per cent of the public would like to see beautiful art, whether it be a dog, a mountain or a nude—as long as they are not explicit sexually.

VW: What kind of a reaction have you experienced to nude art in the past?

CS: If you take the same scene in Edmonton 10 years ago [when a

show by Bob Chelnyk was taken down due to complaints about some sexually explicit imagery], things have changed. It works against the 10 per cent of those who want to deny sexuality in a public place since it only draws attention to the work. In Edmonton we have not been exposed to [nude art] for more than 10 years. It has been taboo for so long, but now I think that we are through that denial curtain. There have been no complaints. Even five years ago we had complaints on nudes. [It made you want to say,] "Can you calm down? It's just a naked body!"

VW: How did you come to curate this show?

CS: I curate the Impure festival at the Citadel Theatre. It is a celebration of sexuality in art. Being that I did that, Harcourt House asked me and Dave Tim to take the best of the *Naked* show while Harcourt will do a show of the best of the Impure festival. Dave and I went to the opening night of *Naked* and chose our favourite pieces. There were so many fantastic pieces that we decided to show the best of each medium. That way we could show the diversity.

VW: Since we are both artists, we work with models and we see a

big difference between sexual art and a portrayal of the nude. How do you see this show? Is it sexual?

CS: This is not a sexual show. There are no innuendoes; it is just a study of the beauty of the portrayal of the human body. It is a minimalist beauty of the male or female body, not a sexual theme at all. The Impure festival is sexual. We lay it on the line—if people don't like it, they don't have to come. Joe Shoc-tor approved it two years in a row. Hey people! It must be okay!

VW: It's good to hear that you

have had such a positive response to this show.

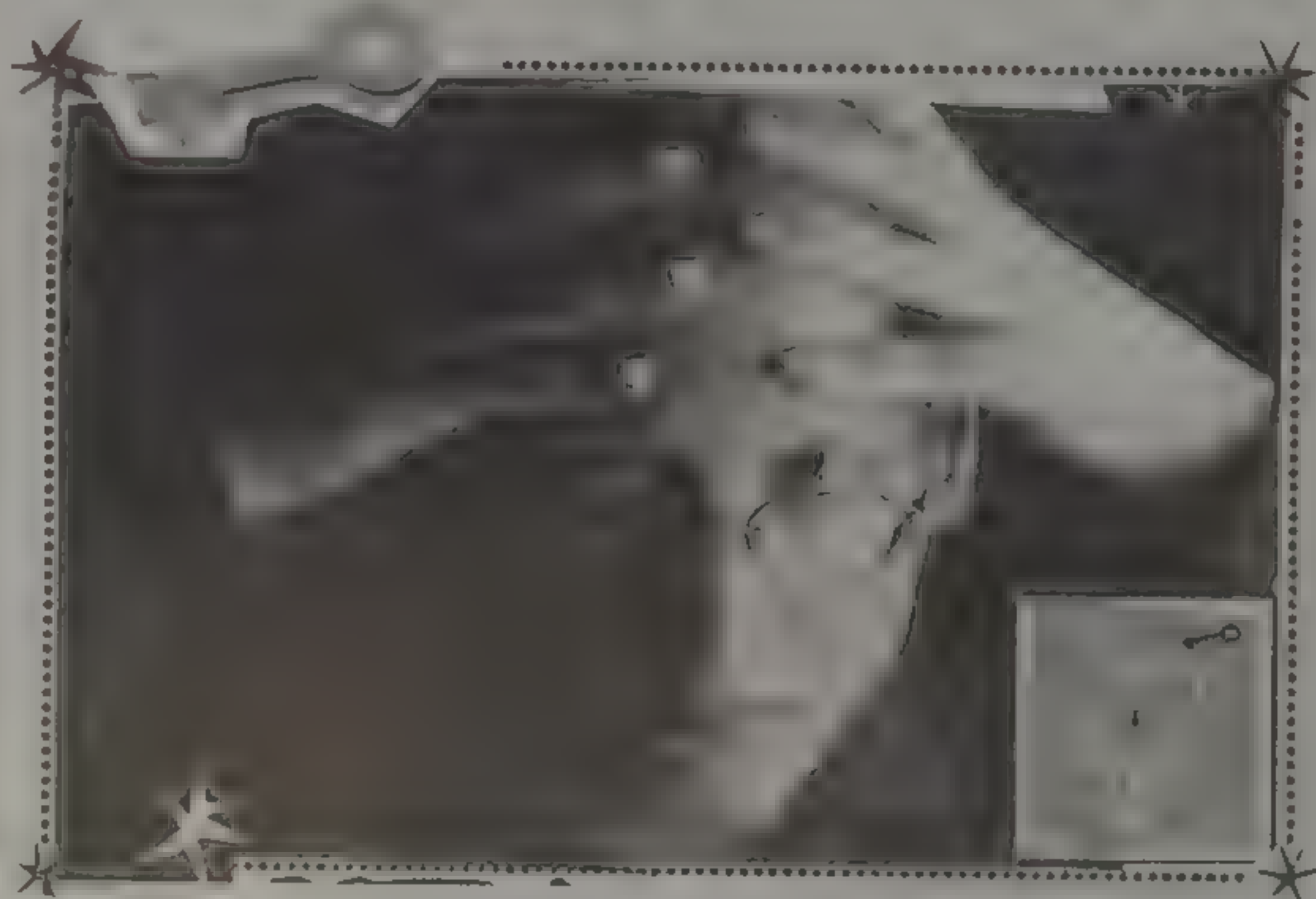
CS: Having this show is an honour—it is done so tastefully. People have come in and stared at certain pieces and told the employees that they are in love with a particular work. We get compliments all the time, but this is ridiculous. It's almost annoying. It's the most reaction we've had in six months of shows.

Naked Exhibition
(10th Annual Best of Series)
Café La Gare • To Nov 14

Edie McIntyre's *Against the Mirror*

Ross Bradley's *Morgan*

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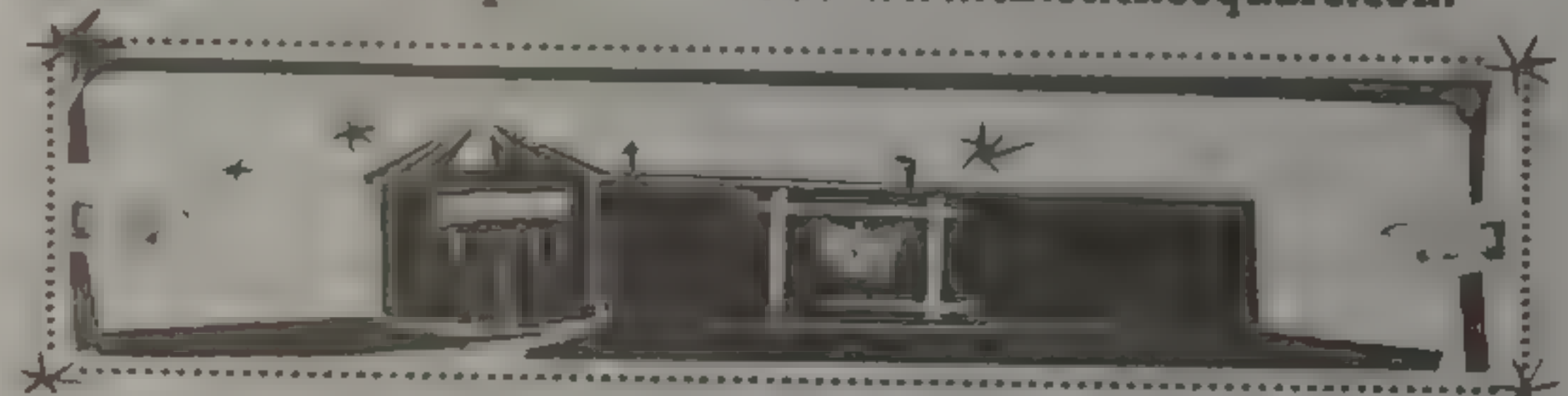


Paul Matwychuk

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These boots were made for pirouetting

Alberta Ballet trades in leotards for lariats in *Rodeo and Other Works*

By LAURA BARAKERIS

Who ever thought ballet and cowboy boots could never work together has never seen Agnes de Mille's *Rodeo*. Along with artistic director Jean Grand-Maitre's *The Winter Room* and *Celestial Themes* and *sans detour* by Dominique Dumais, it kicks off (so to speak) Alberta Ballet's 36th season with an interesting mix of contemporary and neoclassical works that are by turns emotional, sensual and even whimsical.

"The show is so vast," says Sabrina Christine Matthews, who dances the lead in *Rodeo*. "It's going to give the audience fulfillment from one aspect to another." *Rodeo*, which has frequently been referred to as one of the first truly classic American ballets, is the story of a cowgirl who hangs around the male wranglers and ropers and wants to be like them. She falls in love with a wrangler, who in turn is in love with a rancher's daughter. A roper, seeing her plight, tries to help her become more noticeable and attractive to the wrangler—and you can see what's coming, right? That's right:

both the roper and the wrangler end up falling in love with her.

Much like her character, Matthews found herself having to learn a few unaccustomed moves as she rehearsed the role. "You can't turn out at all," she says. "You have to forget you're a ballet dancer. I always have to be aware that my feet are turned straight and my knees are bent."

But who can blame her for finding it difficult to unlearn lessons she's spent pretty much her entire conscious life mastering? This is Matthews's eighth year with Alberta Ballet, but it was only chance that

[prevue] dance

first herded her into the world of dance and a series of successful auditions that kept her there. When she was four years old, her mother enrolled both her and her sister in a dance class. Soon she was trying out for the National Ballet School, was chosen for their summer school... and kept getting chosen. Eight years later, she had graduated. Ten days later, she was with Alberta Ballet, and she's been there ever since.

The hours and times

Matthews's demanding career takes up eight to nine months of the year. "We usually stop in the middle of April, unless we have a

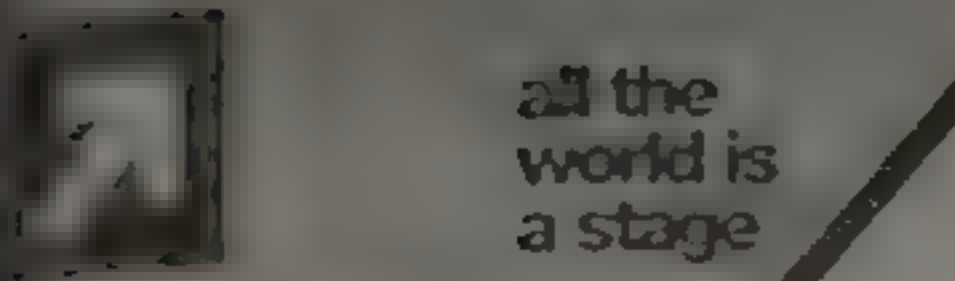
tour," says the dancer, who has also choreographed for the American Ballet in New York and choreographed and starred in the short film *Dance to This*. "When I'm in rehearsal, I work all day, then go home and eat and choreograph for a couple of hours." The latest result of all those hours is a piece set to the music of Tchaikovsky which will be performed in the spring by Alberta Ballet.

Besides playing the tomboy heroine of *Rodeo*, Matthews will also appear in two pieces by other contemporary choreographers that precede it on this weekend's program. In *Celestial Themes*, she's a member of a flock of angels caught between heaven and earth, whose existence is about to burn out. ("They see the emotions of humans," she explains, "and try to mimic them. It's 11 minutes long and nonstop. It's an interesting concept.") And in the more abstract *sans detour*, she dances the part of a schizophrenic. "In the dance we scream, yell, laugh," she says. "It's been very interesting. It's kind of strange because we're never asked to do that."

"Never"? Gee whiz—not even when she plays the cowgirl? What kind of *Rodeo* is this where you don't even get to holler a little? ☺

Rodeo and Other Works
Presented by Alberta Ballet •
Jubilee Auditorium • Fri-Sat, Nov 1-2
• 451-8000

THEATRE NOTES



By PAUL MATWYCHUK

horror! The horror!

Through a Glass, Darkly • Jekyll and Hyde Pub (10610-100 Ave) • Nov 3 • reVUE Horror stories have undergone a dramatic transformation in the last 80 years, from the substantial terrors of the mind to the physical horrors of the flesh, from psychological horror to physical horror. That's an ironic development, consid-

ering so many stories from both eras deal with ghosts, wraiths and other creatures who have made precisely the opposite transformation—from flesh to spirit.) In a modern horror story like, say, *The Ring*, it's not the fact that a ghost is on the loose that's supposed to scare you; it's the fact that in less than a week, it's going to track you down, grab you and kill you in some horrible, supernatural way. And so, *Through a Glass, Darkly*, Sound and Fury Theatre's stage adaptation of seven classic horror stories from the late 19th and early 20th centuries, is a reminder of a time when ghosts didn't have to do much of anything to freak people out—a time where merely being in the presence of anything the least bit eerie was dreadful enough to send you gibbering to the nearest insane asylum.

Sadly, the six narrators in *Through a Glass, Darkly* had the misfortune to run off to the establishment operated by Dr. Hesselius (Douglas Tokaryk), a sardonic specialist in what he calls "psychical vexations" who delights in

parading his patients before the paying public and goading them into telling the stories of how they went crazy in the first place. These unfortunate souls include Mr. Jennings (James Hamilton), from Sheridan Le Fanu's "Green Tea," a timid reverend plagued by a malevolent, possibly imaginary monkey that begins accompanying him wherever he goes; Mr. Jackson (Stewart Burdett), from A.M. Burrage's "Smee," who inadvertently discovers a ghost while playing hide-and-seek during a party at a country mansion; and Mr. Benson (Mark Anderako), from E.F. Benson's "The Room in the Tower," who has the unsettling experience of visiting a friend's estate and realizing that he's been there many times before within the context of a recurring nightmare.

Playwright Scott Sharplin hasn't so much adapted these stories as simply streamlined them and edited them down to 20-minute monologues that his cast members each recite in turn. That's not necessarily a bad thing—

indeed, director Otilie Parfitt's occasional attempts to introduce an extra level of "atmosphere" to the stories (piping in some fake fog during the grave-robbing scene in Robert Louis Stevenson's "The Body Snatcher," for instance, or having the stage manager wiggle a couple of laser pointers behind Hamilton's head to suggest the monkey's glowing eyes in "Green Tea") are so hokey that they actually undermine the mood.

And several of these stories are perfectly eerie on their own. I can't say that there's anything in *Through a Glass, Darkly* that'll make you jump out of your skin, but stories like "The Room in the Tower" and Edgar Allan Poe's "The Tell-Tale Heart" certainly worm their way under it. (Everybody remembers, for instance, the closing scene in Poe's story, in which the murderous narrator's guilty conscience causes him to believe he can hear his victim's heart still beating underneath the floorboards where he's buried him. But the first half of the story, in which the narrator pokes

his head through his victim's door every night for a week to watch him sleep, is actually even spookier.) Even in a tale like "Smee," where it quickly becomes perfectly obvious where the story is headed, you can still savour the effortless elegance of E.F. Benson's sentences and the efficiency of his plotting. The cast (with the exception of the overly arch Douglas Tokaryk) turns in solid work, especially Stewart Burdett, whose deft performance in M.R. James's "Martin's Close" as a nameless patient with multiple personality disorder ends the night on a high note.

Through a Glass, Darkly doesn't appear to have put much imagination into adapting these stories for the stage—which seems like a poor way of paying tribute to the original authors, who spent so much time dreaming up imaginary creatures for their heroes to encounter. Nevertheless, the show succeeds on its own modest terms as a device for creeping audiences out in the most civilized way possible. ☉

ARTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca. Headline is 3pm Friday.

ART GALLERIES

See What's Happening Downtown page 49.

IGNES BUGERA GALLERY INC. 12310 Jasper Ave., 482-2854. •INTERIORS: Oils by Lorenzo Dupuis. Until Oct. 25. •NEW WORKS: Watercolours by Jerry Heine. Until Nov. 3.

MACLAW GALLERY 10403-124 St., 482-1204. New works, acrylic on canvas by Aaron Paquette. Until Oct. 31.

EAST WESTERN/MILLENNIUM PLACE Sherwood Park, 951-6340. CRAFT FAIR: Country Christmas craft fair. SAT, Nov. 2, 10am-5pm. Admission \$3 adult, kids free.

EV FACEY HIGH SCHOOL 99 Colwill Blvd., Sherwood Park, 436-6666. CRAFT FAIR: Touch of Talent craft sale. SAT, Nov. 2-SUN, Nov. 3, 10am-5pm. Admission \$3, children 12 and under free.

CENTRE D'ARTS VISUELS DE L'ALBER-TE 20, 8627 Rue Marie-Anne-Gaboury St., 461-3427. Group show featuring a variety of works by artist members. Until Nov. 31. •Artworks by Doris Darbasie, Barbara Fortin, Carmen Racine and Gilbert LeBlond. Starts Nov. 1.

YBERTOPIA INTERNET CAFÉ 11607 Jasper Ave. WOMEN'S TEARS, WOMEN'S DREAMS: Expressionist paintings by Patricia Wong. Until Nov. 30.

SPECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 482-1402. Open Tue-Fri 10am-5pm; Sat 10am-4pm. THE FOREST: The TREES: Recent landscape paintings by Randy Wiens. Until Nov. 16.

EXTENSION CENTRE GALLERY 2nd Fl., University Extension Centre, 8303-112 St., 422-3034. Open Mon-Thu 8:30am-8pm, Fri 8:30am-4:30pm, Sat 9am-noon. FLOUNT: BOUNTY: Watercolours and oil pastels by Lana Mauer, graduating student exhibition. Until Nov. 6.

DOOR 10308-81 Ave., 432-7535. Open Mon-Sat 10am-6pm; Thu-Fri 10am-12pm. Eskimo soapstone carvings (Inukshuk, hunters, walrus) by Inukshuk. Wood carvings by T. Klettie. Coast Indian gold and silver jewelry by Pat Dixon.

THE FRINGE GALLERY Bsm., 10516 Jasper Ave., 432-0240. Open daily 10am-6pm. Closed Sun. GYPSY MESSENGER: Photographs by Sima Khorrami. Until Nov. 31. •SACRED PLAINS: Watercolour and gouache paintings by Pierre Gauthier. Nov. 4-30.

ART GALLERY 12312 Jasper Ave., 432-2952. Open Tue-Sat 10am-5pm.

EXPLORING THE LYRICAL: Recent paintings by Sylvia Blashko. Until Nov. 3.

HARCOURT HOUSE 10215-112 St., 426-4180. Open Mon-Fri 10am-5pm; Sat 12-4pm. •HIGH AND LOW: Installation by Chris Carson. Until Nov. 30. Opening reception and artist talk. THU, Nov. 7, 7:30-10pm. •FRONT ROOM: •FULLY VISIBLE: From the Alberta Foundation for the Arts Travelling Exhibition program, featuring a working camera obscura created by Calgary-based artist Chris Cran. Until Nov. 30. •Fine Arts Building, U of A Campus, Rm 2-20. WED 6: Chris Cran. •ART EDUCATION ANNEX: 435-4214. ART SHOW AND SALE: Featuring abstract landscape paintings and drawings by local artists Jayne Willoughby Scott and Annette Ayre. SUN, Nov. 10, 1-5pm.

JEFF ALLEN ART GALLERY Strathcona Place, 10831 University Ave., 433-5807. Art works by Mary Pemberton. Until Oct. 31. •Alberta landscapes by Judi Popham and Don Winkelaar. Nov. 4-Dec. 5. Open house WED, Nov. 6, 6:30-8:30pm.

JOHNSON GALLERY •7711-85 St., 465-6171. Open Mon-Fri 8am-5:30pm; Sat 9am-5pm. The Edmonton Art Club presents its annual fall show. Until Nov. 2. •11817-80 St. Open Tue-Fri: 9:30am-5:30pm; Sat 9:30am-4pm. Watercolours by Myrna Wilkinson, Vija Finvers, prints by Wendy Risdale. Pastels by Audrey Pfannmuller. Until Nov. 2.

KAMENA GALLERY AND FRAMES 5718-104 St., 944-9497. New watercolours by Willie Wong. Fabric art by Mary Anne Kilgarnon. Acrylic paintings by Kee T. Wong. Poster art by various artists.

McMULLEN GALLERY University of Alberta Hospital, East Entrance, 8440-112 St., 407-7152. KALAMKARI: INDIA BY DESIGN: Dyed and printed Indian textiles featuring costumes and hand-painted textiles inspired by Kalamkari designs. Until Nov. 17. •Also on display outside the Gallery: SACRED PLACES AROUND THE WORLD: Platinum prints by Dr. Allan W. King. •After Hours: Two large-scale watercolours by Leslie Taillefer.

MODERN EYES GALLERY 40, 24 Perron Street, St. Albert, 459-9102. Maggie Walt, local fashion and jewellery designer. SAT, Nov. 9, 10am-5pm. Donations to the Bali Relief Fund and hosting a jewellery sale. •Local sculptors Bonnie Lewis-Berlinguette (soapstone) and Annlee Arntzen (clay). Nov. 12-23. Opening reception Fri, Nov. 15, 5-8pm.

PRINCE OF WALES ARMOURIES 10440-108 Ave., 425-9280, 420-1757. EDMONTON WEAVERS' GUILD-ANNUAL SALE AND SHOW: Hand woven and spun items and a display of additional fibre-related works, fibre fair. SAT, Nov. 2, 10am-4pm. TIX \$2 (\$1 off with a food

bank donation) @ TIX on the Square.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. Open Tue-Sat 10-5pm. Thu 10am-8pm. •PULSE: Northern Alberta drawing exhibition show curated by Les Graff and Jim Davies. Until Nov. 2. •WHISPER: Nov. 6-30. Opening reception WED, Nov. 6, 7-9pm.

REMEDY CAFÉ 8631-109 St. THE SPOOKY SHOW: An art exhibit based on the bizarre. Until Oct. 31.

SCOTT GALLERY 10411-124 St., 488-3619. Open Tue-Sat 10am-5pm. WHERE THE JUNGLE MEETS THE SEA...AND HOME AGAIN: Works by Wendy Wacko. Until Nov. 12.

SNOWBIRD GALLERY WEM, 8882-170 St., 444-1024. Featuring works by J. Yardley-Jones and Gregg Johnson. Acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg. Art glass available. Artists in the courtyard continues every weekend.

ST. ALBERT INN St. Albert, 473-4633. CRAFT FAIR: 10th annual Xmas craft and gift sale. FRI, Nov. 1, 4-9pm; SAT, Nov. 2-SUN, Nov. 3, 10am-4pm. Free.

STONY PLAIN UNITED CHURCH 5012-51 Ave., Stony Plain, 797-2402. CRAFT FAIR: Cottage Crafters exhibition and sale. SAT, Nov. 2, 10am-3pm. Admission \$2.

SUSSEX GALLERIES 290 Saddleback Rd., 988-2266. Landscapes, cityscapes, florals, nudes, surreal paintings as well as glassworks, sculptures and ceramics by various artists.

SUTTONART 2 Aspen Heights, Sherwood Park, 449-5312. Annual open studio show and sale, works by Eileen Raucher-Sutton. Sat, Nov. 9-Sun, Nov. 10, noon-5pm.

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl., 11631-105 Ave., 452-8906. PRESSURE TREATED: New sculptures by Tommie Gallie. Nov. 2-29. Opening reception SAT, Nov. 2, 1-5pm. Artist in attendance.

THE VAA GALLERY 3rd Fl. Harcourt House, 10215-112 St., 421-1731. NEXUS: WOVEN BONDS: The Handweavers Spinners and Dyers of Alberta. Woven works by Alberta's weavers. Nov. 7-Dec. 5.

VANDERLEELIE GALLERY 10344-134 St., 452-0286. Open Tue-Sat 11am-5:30pm. THE PARIS SUITE: Colourful abstract works by Graham Peacock. Until Oct. 31.

DANCE

ALBERTA BALLET Jubilee Auditorium, 11455-87 Ave., 420-1757, 451-8000. Rodeo and Other Works: Featuring The Winter Room and Celestial Themes, Sans Détour and Rodeo. Nov. 1-2, 8pm. TIX \$16-\$56 @ TicketMaster, TIX on the Square.

ARDEN THEATRE 5 St. Anne Street, St. Albert, 459-1542. •Family Series: Sursaut

The Eccentrics. Dance-theatre production. Nov. 3, 2pm. •Montréal Danse. By choreographer Estelle Clareton. From Julia to Emile, 1949. Set in a café; a woman looks back at the pivotal moments of her life. Nov. 6-7, 8pm. TIX \$22.50, youth/senior \$18.50.

BRIAN WEIR DANCE COMPANY Grant MacEwan College, John L. Haar Theatre, 10045-156 St., 497-4416. Lola Dance (Vancouver). Volio. Nov. 1-2, 8pm. TIX \$20 adult, \$15 student/senior

HORIZON STAGE 1001 Calahoo Rd., Spruce Grove, 962-7631. Compagnie Sursaut-Les excentriques. Nov. 2, 2pm. TIX \$8.

THEATRE

Also see What's Happening Downtown on page 49.

ALL FOR ONE Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. Musical. One of the King's loyal musketeers is missing. D'Artagnan has been replaced by a girl. Someone is making trouble in the King's court. What can two out-of-work musketeers do to save the day? Who is the mysterious swordsman? Nov. 8-Feb. 1.

BOUNCERS AND SHAKERS Azimuth Theatre Space, 11315-106 Ave., 454-0583. Presented by Ribbit Productions. British lads and lasses. Nov. 7-17

THE BRITISH ARE COMING AGAIN Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. By Will Marks and Joe Harris. A follow-up to *The British Invasion*. A tribute to your favorite recording artists spiced with humour. Nov. 8-Feb. 23.

CHIMPROVI The New Varscona Theatre, 10329-83 Ave., 420-1757, 448-0695. Every Saturday at 11pm. Featuring Rapid Fire Theatre's top improvisers.

CITY DUDES AND COUNTRY SLICKERS Jubilations Dinner Theatre, Upper Level, Phase 3, WEM, 484-2424. Several "slickers" from the city arrive at a Dude Ranch on the prairies to try to come to terms with their modern day problems and their messed up lives. Nov. 8-Jan. 26.

THE DUCHESS OF MALFI Media Room, Fine Arts Building, University of Alberta, 989-0531. John Webster's 400-year-old revenge tragedy revived. Lust, jealousy, treachery and murder—just in time for Halloween. Until Nov. 2, 8pm. Free. Phone to reserve seats.

THE GREAT ELECTRICAL REVOLUTION Mayfield Dinner Theatre, 16615-109 Ave., 483-4051, 486-7827. Set in Saskatchewan, 1937 during the Depression. The Gallaghers have been deprived of electricity. Encouraged and aided by the anarchist Vladimir Rosta, they strike against the Moose Jaw Light and Power Company. Until Nov. 3.

HAPPY DAZE Jubilations Dinner Theatre, Upper Level, Phase 3, WEM,

484-2424. There's going to be a big rock 'n' roll star playing at the Save Arnold's benefit. Until Nov. 3.

THE KEY TO VIOLET'S APARTMENT Catalyst Theatre, 8529 Gateway Blvd., 431-1750, 420-1757. Blind Dates with Theatre series. By Paul Matwychuk. Presented by Catalyst Theatre. Nov. 12-17. Adv. tickets @ TIX on the Square

MARY'S WEDDING Jubilee Auditorium, Kaasa Theatre, 11455-87 Ave., 420-1757, 477-5955. Presented by Workshop West Theatre. By Stephen Massicotte. A love story in which two young lovers, torn apart by the chaos of World War I, find that love is stronger than time. Until Nov. 9, 8pm. TIX \$16 adult, \$13 student/senior/artist. Two-for-one Tues Nov. 5. Nov. 2, 7pm with Celebrity Food Fight Fundraiser to follow. Adv. tickets @ TIX on the Square.

OH SUSANNA Varscona Theatre, 10329-83 Ave. Last Sat ea. Month, 11pm. Live Euro-style variety show fun, and antics. Laughs. Music. Cocktails. Hosted by ultraglamorous international uber-babe Susanna Patchoulli.

ROCKMORE HIGH-CLASS OF '59 Celebrations Dinner Theatre, 13103 Fort Rd., 448-9339. By Randy Brososky and Stewart Burdett. Welcome to Rockmore High. The school that teaches the four "R's": readin', ritin', rock 'n' roll. Until Nov. 2. TIX \$43.95 Sun, Wed, Thu; \$49.95 Fri, Sat; \$20 children under 12. Children under 2 years free

SISTERS Timms Centre, U of A Campus 492-2495, 420-1757. Presented by Studio Theatre. By Wendy Lill. The story of Mary, a nun who once taught at a Native residential school. When she receives a letter from a former student, she realizes the pain and suffering she caused during her years there. Oct. 31-Nov. 9 @ 8pm; Thu Nov. 7 matinee 12:30pm. No performances on Sundays. TIX \$8-\$20 @ TIX on the Square.

THEATRESPORTS New Varscona Theatre, 10329-83 Ave., 448-0695. Every Friday @ 11pm Rapid Fire Theatre features teams of improvisers.

UNITY IN DIVERSITY ARTS FESTIVAL Arden Theatre, St. Albert, 460-7833, 458-2957. Three Dead Trolls Comedy Improv, hip hop dancers, choir, drama, classical and cultural music. Sat, Nov. 9, 7pm

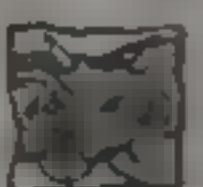
VIDALIA Varscona Theatre, 10329-83 Ave., 420-1757. By Stewart Lemoine. Presented by Teatro La Quindicina. Comedy. A romp through the worlds of industrial espionage and haberdashery. A pair of corporate intriguers find themselves at loose ends when their intended transaction goes suddenly off the rails. Nov. 7-30. Tue-Sat 8pm, Sat matinee 2pm. TIX \$15, \$12 student/senior/equity. Tue and Saturday matinee Pay-What-You-Can. Two-for-one Fri, Nov. 8. Adv. tickets @ TIX on the Square.

Astromat Horoscope

By MATT SHORT



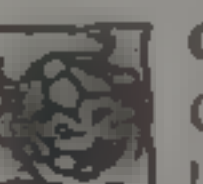
ARIES (Mar 20-Apr 19): Whether you've had an undercover fling with a Pisces, recently visited someone close to you in a hospital or collaborated with others concerning art or music, your energy levels will continue to rise way above last week's levels. Your planetary ruler, Mars, is slowly moving into a joyous position between Pluto and Jupiter, bringing along good luck and increased will power. Harmonious situations with loved ones are shown, including travel and sexual opportunities, but be aware that this additional heat could lead to an argument. Sagittarius or Scorpio could be involved



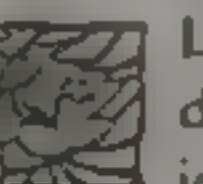
TAURUS (Apr 20-May 19): As your planetary ruler, Venus, regresses into the sign of Scorpio, you will have the chance to revisit unresolved issues with those closest to you. Preoccupations with sex, lovers, death or the occult are also likely. Don't let this increased sex drive sway you from your personal values and beliefs. Secret love affairs with Pisces could manifest to quench these desires, but a spiritual union is also possible. Either may take place around November 1. Isolation, creativity, escapism and excessive sleep are also shown. A subtle change could improve your relationship



GEMINI (May 21-June 20): Chances of a career promotion are seen for October 31, along with romantic opportunities with loves from the past, older partners or the sign Capricorn. You will notice an inner shift when your planetary ruler, Mercury, moves into sexy Scorpio on November 1. Regeneration of your health and renewal in the workplace is needed. Heated love affairs are shown on October 4 and 5, especially at work and with the signs Taurus or Libra. Use caution concerning drug interactions and making major decisions on November 6. A Pisces may be involved.



CANCER (June 21-July 22): Your emotions may be intense and difficult as of October 31, but will show a marked improvement by Friday night. Relaxation, isolation and activities taking place around the home are in your weekend forecast, so this is your chance to finally get rested up. Unexpected promotions in your career are possible early next week, along with opportunities for romance and sexual affairs with a Taurus or Libra on November 4 and 5. The signs Leo, Virgo or Capricorn could also play a part.



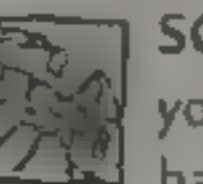
LEO (July 23-Aug 22): Naughty kitty! If you aren't thinking about sex, you're doing it. Or maybe you're just in a deep thought or moving the furniture around in your apartment as your ruling Sun moves through transformational Scorpio. Actually, signs point to increases in libido and possibilities of secret love affairs with Pisces or Sagittarius close to November 1, so keep your place clean, because I think you'll be going back there. This is also a creative time for you. Involvement with music, film, acting and working behind the scenes is shown. Expansion on all levels is also indicated, especially if you were born on August 9



VIRGO (Aug 23-Sept 22): You have considered your money situation carefully. Practical financial decisions are safely made on October 31, along with beneficial communications with older people, authority figures and the sign Capricorn. Your focus will change as of November 1, when your planetary ruler, Mercury, moves into intense Scorpio. Renewal, sexuality and a change in your daily ritual are all in your forecast. Opportunities for love could drop into your lap during your regular routine, or even in your own neighbourhood, on November 4, especially with the signs Taurus and Libra



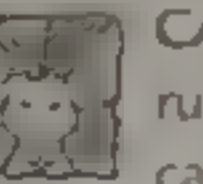
LIBRA (Sept 23-Oct 22): As your planetary ruler, Venus, regresses deep into the sign of Scorpio, you may experience preoccupations concerning your sexuality and money situation. This is, unfortunately, not a good time for financial speculation or romance. Love affairs may be kept a secret, along with some embarrassing purchases that you might want to keep quiet about on October 31. An idealistic love could also result from these cosmic energies with the signs Pisces and Sagittarius. Keep an eye on your oil, gas or water bill as costly leaks and hidden charges are also shown



SCORPIO (Oct 23-Nov 21): Don't fight the positive energy the universe is sending you. Think outside of your everyday routine and learn to visualize positive changes happening in your life. Expansion may transpire through education, spirituality and travel. This is the time that you've been waiting for, so be on the lookout for beneficial opportunities at every corner. You may get a raise or receive money from a parental figure, but signs point to some type of increase in your bank account. Be aware of blessings that are disguised as losses. Sagittarius, Pisces or Aries could play a role



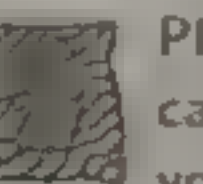
SAGITTARIUS (Nov 22-Dec 21): You are changing like never before. Perhaps you're experiencing a crisis of some kind involving your higher and lower selves. Your planetary ruler has made contact with unavoidable Pluto and you will not be able to ignore the changes that must be made. There is a new you trying desperately to get through, and I know you're a big thinker, but nobody can successfully live two lives. You must let go of the past. Your appeal is also being magnified as you attract numerous lovers, especially the signs Scorpio and Aries. Travel, moves and changes in your spiritual beliefs are also shown



CAPRICORN (Dec 22-Jan 20): The hard times have gone for now, as your planetary ruler, Saturn, moves peacefully through his orbit. But even these positive influences can't keep you from this needed regression. It could be difficult for you to move forward at this time without first looking inward. Make decisions you've been contemplating about relationships and career on October 31. Harmonious interactions with your mother and the sign Cancer are also shown. Your friends could affect your income beneficially



AQUARIUS (Jan 21-Feb 18): This is the last regression that you will experience of this nature. Your planetary ruler, Uranus, will only be moving through your sign for a few more months, so your current funk will soon be no more. Right now you are just backing up a little before you plumage forward into a new life. As you look back to where you've come from, it's hard to believe how much you've changed. You've outgrown your current situation and must realize that you can't really recreate situations from the past. A Scorpio or Aries may be involved



PISCES (Feb 19-Mar 19): You are a dreamer at heart, but sometimes your dreams can actually come true. However, those idealistic visions may not materialize to your expectations—not this week, anyway. Sure, there are some signs of mostly sexual encounters with a Taurus or Libra that could manifest by November 4, but certainly no "Cinderella" or "knight in shining armour." These contacts may require you to go against your own personal standards. Is it really worth it? Unwise spending and temporary losses of skills are also shown

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. The story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development.

DEVONIAN BOTANIC GARDEN 5 km SW of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$6.50 adult; \$5.75 student/senior; \$4 child; \$20 family; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., Fort Edmonton Park, 496-8787. Open (9am-4pm) until Dec. 24.

LOYAL EDMONTON REGIMENT MILITARY MUSEUM Prince of Wales Armouries, 10440-108 Ave., 421-9943. HORSE WAR-RIORS: WHEN CANADIANS GALLOPED INTO BATTLE: Photographs and artefacts.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. *ST. ALBERT: THIS IS OUR STORY: Permanent exhibition. *CRY OF THE LOON: Until Nov. 16. *DISCOVERY ROOM: An interactive educational venue dedicated to children and families. Donation \$2.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Open Mon-Fri 9am-6pm; Sat-Sun 11am-6pm. TIX \$5.25 adult, \$4.25 senior/youth, \$2.75 child, \$16 family.

ODYSSIUM 11211-142 St., 452-9100. Open Sun-Thu, 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9100. www.pma.edmonton.ab.ca. Open weekdays 9am-9pm; weekends 9am-5pm. *SYN- CRUDE CANADA ABORIGINAL PEOPLES

GALLERY: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. *ANCIENT ROME: Until Apr. 21. *TREASURES OF THE EARTH: Geology collection. Permanent exhibit. *BIG THINGS: Large-scale sculptures by artists of the North Edmonton Sculpture Workshop. Until April 2003. *SPOTLIGHT GALLERY: SNAP! TWENTY YEARS OF PRINT- MAKING: Celebrating the twentieth anniversary of the Society of Northern Alberta Print- artists (SNAP). Featuring contemporary prints. Until Nov. 17. *THE NATURAL HISTORY GALLERY: *BUG ROOM: Live invertebrate display. Permanent exhibit. *THE BIRD GALLERY: Mounted birds. Permanent exhibit. *A TO Z AT THE MUSEUM: Every SAT (9 am-11 am): family- fun drop-in program. Admission is half-price between 9am-11am. *EDMONTON FILM SOCIETY: Museum Theatre, 439-5285.

MON 4 (8pm): Bachelor Mother. MON 11 (8pm): The Devil and Miss Jones. TIX \$5 adults, \$4 senior/student, \$2 kids 12 and under; \$25 series pass (8 movies).

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities. SUN 10 (noon-4pm): Family Remembrance Day event. TIX \$3 adult, \$2 senior/youth (7-17), \$8 family. Children 6 years and under free.

TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. *Open Tue-Fri 10am-4pm; Sat 12-4pm. Telecommunications museum. An interactive educational gallery.

KIDS STUFF

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. *Every WED (10:15am): Time for tots, 2-3 yrs. Nov. 13-Dec. 11. Pre-register. *Every THU (10:15am): Little tales for little people, 3-5 yrs. Nov. 7-Dec. 5. Drop-in. MON 4 (10am): Author visit: Jean Burgess. Pre-register.

CALDER LIBRARY 12522-132 Ave., 496-7090. *Every TUE (10:30am); THU (10:30am): Pre-school storytime, 3-5 yrs. Nov. 5-Dec. 12.

CASTLE DOWNS LIBRARY 15379 Castle Downs Rd., 496-7091. *Every WED (10:30am): Pre-school storytime, 3-5 yrs. Nov. 6-Dec. 4. Pre-register.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. *Every THU (10:15am): Totally twos, 2+ yrs. Until Oct. 31. Pre-register. *Every TUE (10:15am); 2pm: Pre-school fun time, 3-5 yrs. Nov. 5-Dec. 17. Pre-register. *Every THU (10:15am): Totally twos, 2+ yrs. Nov. 7-Dec. 19.

IDEALWYLDE LIBRARY 8310-88 Ave., 496-1808. *Every TUE (10:15am): Il était une fois, Nov. 5-Dec. 10. Pre-register. *Every WED (10:15am): Time for twos, 2-3 yrs. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. *Every TUE (10:15 am): Baby lap- time, 1-2 yrs. Pre-register. *Every WED (1:15 pm): Pre-school storytime for 3-year-olds. Until Nov. 13. *Every WED (2:15pm): Pre- school storytime, 4-5 yrs. Until Nov. 13. Pre- register. *Every THU (10:15am): Pre-school storytime, 3-5 yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. *Every WED (10am): Pre-school storytime, 3-5 yrs. Nov. 6-Dec. 18. Drop-in. *Every TUE (10am): Baby laptime. Nov. 5-Dec. 17. Pre- register. *Every THU (7pm): Family story- time, 3+ yrs. Nov. 7-Dec. 19. Drop-in. No program Nov. 14. SAT 2 (2pm): Silly Saturdays, stories and crafts, 5-12 yrs.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. *Every TUE (10:30am): Time for twos, 2-3 yrs. Nov. 5-26. Pre-register. SAT 2 (10am): Junior Stamp Club: All saints stamps.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. *Every TUE (10:15am); WED (2:15pm): Pre-school storytime. Until Dec. 3. SAT 9: Silly Saturdays: Zoo zoom.

PENNY MCKEE LIBRARY Abbottsfield Mall, 3210-118 Ave., 496-7839. *Every TUE (10:30am): Time for twos Nov. 5-Dec. 10. *Every WED (2pm): Pre-school storytime, 3-5 yrs. Nov. 6-Dec. 11. Drop-in.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. THU 31 (1:30-2:30pm): Parent and Pre-schooler program: Myths and legends. SAT 2 (1-4pm): Art-Ventures: Lots and lots of layers, 5-12 yrs. \$2/child. TUE 12; THU 14, 21, 28 (1:30-2:30pm): Parent and Pre-schooler program. We are family. \$25/child per month. Pre-reg- ister before Nov. 12. SAT 9 (1-4pm): Art- Ventures: Six Degrees of Separation. 5-12 yrs. \$2/child.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. *Every TUE (10:15am): Pre-school storytime, 3-5 yrs. Until Dec. 10. *Every WED (2:15pm): Pre-school storytime, 3-5 yrs. Until Dec. 11. Drop-in. *Every THU (10:15am): Baby laptime, 6-12 months. Until Oct. 31. Pre-register. *Every FRI (10:15am): Time for twos, 2-3 yrs. Until Nov. 1. Pre-reg- ister. *Every THU (7:15pm): Family story- time, 3+ yrs. Until Dec. 12. Drop-in. *Every THU (10:15am): Fun for ones, 12-24 mons. Nov. 7-Dec. 12. Pre-register. SAT 9: Silly Saturdays, 5-12 yrs.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. *Every WED (4pm): Japanese calligraphy, 8-14 yrs. Pre-register. *Every TUE (1:30pm): Pre-school storytime, 3-5 yrs. Pre-register. SAT 2 (2pm): Captain Underpants to the rescue, 8-12 yrs. Pre-reg- ister. SAT 9 (2pm): Shake, rattle and roll, 12+ yrs. Pre-register.

STRATHCONA LIBRARY 8331-104 St., 496-1828. *Every FRI (10:30am): Time for twos, 2-3 yrs. Until Nov. 1. *Every TUE (2pm): Storytime, 3-5 yrs. Pre-register. THU 7 (7pm): A One-hundred acre Christmas. Pre-register.

VALLEY ZOO 13315 Buena Vista Rd., 496-8787. Open daily 9:30am-4pm. TIX \$2.75 (2-12 yrs); \$4.25 adult, \$3.50 youth (13-16)/senior, \$14 family.

WHITEMUD CROSSING LIBRARY 145 Whitemud Crossing Shopping Centre, 4211-106 St., 496-1822. *Every TUE (2:15pm); FRI (10:15am): Drop-in family storytime. Until Dec. 6.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. *Every MON (2:30pm); WED (11am): Storytime, 3-5 yrs. Nov. 4-Dec. 18. *Every TUE (10:15am); THU (10:15am): Baby laptime, 1-2 yrs. Nov. 7-Dec. 19. *Every TUE (11:15am); THU (11:15am): Time for twos. Nov. 5-Dec. 19. Pre-register. *Every WED (10:15am): I am three. Nov. 6-Dec. 18. Pre-register. WED 6 (7pm): Creative memories, preserving your photo memo- ries. Pre-register.

LECTURES/MEETINGS

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. *Every WED (7pm): Wellness Wednesdays. Nov. 6-20. Pre-register.

CEDAR PARK INN 5116 Gateway Boulevard, 437-0990. Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Guests are welcome and are free.

HOTEL MACDONALD Empire Ballroom, 482-0198. THU 7 (7:30am): 20th Annual Spirit Lifter Breakfast. TIX \$65 each.

PUBLIC MEETING •George P. Nicholson Public School, Music Room, 1120-113 St., 496-6055. TUE 5 (7pm): Proposed amendment Running Creek (Phase I) Neighbourhood Structure Plan, Twin Brook Neighbourhood. •Rio Terrace Elementary School, Gym, 7608-154 St., 496-7370. TUE 5 (7pm): Proposed application to amend the West Jasper Place outline plan and the adoption of Centennial Valley Neighbourhood Area Structure Plan, (NASP), Ward 1.

ST. ANDREW'S UNITED CHURCH 401 148 St., 414-0719. www.edmontonriverview.com. MON 4 (7:30pm): To Meeting: Kyoto: Questions and Concerns About Climate Change? It's your opportunity to question an expert panel on an issue. Dr. David Schindler, Dr. Martin Rob MacIntosh. Hosted by Kevin Taft

UNIVERSITY OF ALBERTA •SUB, Main F Meditation Room. THU 31: FTAA Event: Carnival of Resistance. Wear your colour (5:30pm): Speakers, theatre and discussion (6:30pm): reverse trick-or-treating •Education Building, Rm. 129, 492-5825. THU 31 (4:30pm): Dr. Vincent St. Louis presents Mercury Rising: the bioaccumulation mercury through food webs. Free

WASKAHEGAN TRAIL ASSOCIATION •Emily Murphy Park, South end of Great Bridge, 478-5622. SUN 3 (10am): Free guided hike, approx. 10 km at Emily Murphy Park. •Bonnie Doon Mall, Recycle, West side of Mall, 85 St., 85 Ave., 467-7435. SUN 10 (10am): Free guided hike, approx. 9 km at Horseshoe Lake.

WHITEMUD CROSSING LIBRARY 11 Whitemud Crossing Shopping Centre, 4211 106 St., 496-1822. *Every WED (7pm) Diabetes-What's it all about. Nov. 6-27 WED 6: Introduction.

LITERARY

BACKROOM VODKA BAR Upstairs 10324-82 Ave., 490-1414. TUE 5 (8pm) Poetry open stage with the Raving Poets Band and special guest poet C.T. Staple No cover.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. MON 4 (6:30pm): Mysteries of the year with Howard Saunders. Pre-register

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469 4999. *Every THU: Amateur night followed by the headliner. THU 31-FRI (8:30pm); SAT 2 (8pm and 10:30pm) Comedian Henry O. Watson and special guests. THU 7-FRI 8 (8:30pm); SAT 9 (8pm and 10:30pm): Comedian Ron Vaudry plus special guests.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. *Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFÉ 10333-112 St., 421 1326. *Every THU (7:30-9:30pm): Comedy improv show. TIX \$3.

QUEER LISTINGS

AGAPE Room 7-114, Education North Building, U of A. A sex-and-gender differences and schooling focus group in the Faculty of Education. *Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 20, Apr. 17, 12-1pm. *SAT Nov. 16: AGAPE will be hosting a free one-day conference. For information contact Dr. Andre Grace <andre.grace@ualberta.ca> or Kris Wells <kwells@ualberta.ca>.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

BUDDY'S NITE CLUB 11725B Jasper Ave. SAT 16 (2-5pm): Tops-to-bottoms workshop The Consensual Side. Presented by Northern Chaps. *Mindset, Max and Geoff. *Self-Consent: Defining Your Own Hard Edges Dave Kendall. *Pyrosensationalism...What Your Mother Didn't Teach You About Playing with Fire. Lady Fawwn. Fire Demonstration later by Lady Fawwn during the after party. TIX \$10 adv., \$15 @ door. Adv. tickets @ B&D Emporium.

DIGNITY EDMONTON 482-6845. Support community for lesbian, gay, bisexual and friends.

DOWN UNDER 12224 Jasper Ave., 482 7960. Steam bath.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network in positive, proud space where being yourself is the norm.

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148-84 Ave., 474-0753. *Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

SEE NEXT PAGE

EVENTS WEEKLY

Continued from previous page

POSITIVE 488-5768. www.con-
lab.ca/-livepos. Edmonton Persons
with HIV Society. Peer-facilitated sup-
port groups, peer counselling. Daily drop-in.
HERANS CONCERNED 426-0905.
www.hcrn.org. All Chapters-A spiritual com-
munity which gathers monthly for sharing,
support, individual support and a safe
space for our own spiritual questions.
METROPOLITAN COMMUNITY CHURCH
EDMONTON 429-2321. Weekly church
services, non-denominational.
SPACE LIAISON COMMITTEE 421-2277,
478-8211 (ext. 2038). Edmonton
Space Service and the Gay and Lesbian
Community.
TIME TIMERS 426-7019. •Every 2nd SUN
10am (3pm): Monthly meetings. Social
for gay/bisexual men over 40 and
friends.

SPECIAL EVENTS

A.C.T. CENTRE Rundle Park, 424-1740.
SUN 10: Jungle Bell run for Arthritis. 1k, 3k
or 8k courses available. Pre-register.
LA CITÉ FRANCOPHONE 8627-91 St.,
465-8716. FRI 1 (8:30pm): Halloween party
presented by L'Unité. TIX \$10 costu-
med; \$20 without costume.
CROWNE PLAZA CHATEAU LACOMBE
HOTEL 433-9739. TUE 5 (7-9pm):
Indulgence: A Canadian Epic of Food and
Wine. Presented by the Junior League of
Edmonton. TIX \$40.
EDMONTON GHOST TOURS Walterdale
Playhouse, 10322-83 Ave., 469-3187 •Every
MON-THU (7pm): Meet in front of the
Rescuer Statue. Walk through Old
Strathcona. Tour lasts for 1 hour. \$5 ea.
Until Oct. 31.
HELLENIC CENTRE 10450-116 St., 448-
1505. SAT 2 (7pm door): Change for
Children's Latin Dance Party featuring

Sonora Tropical and America Rosa. TIX \$16
adv. \$18 @ door.

LAKESHORE GOLF COURSE St. Albert,
460-2195. SAT 2 (6pm cocktails; 7pm
dinner): Stop Abuse in Families Society's
(SAIF) annual Christmas dinner and auction.
TIX \$40.

ROBERTSON-WESLEY UNITED CHURCH
10209 123 St., 482-1587. www.westarinsti-
tute.org. FRI 1-SAT 2: Jesus Seminar on the
Road. FRI 1 (7:30pm): Lloyd Geering,
Stephen J. Patterson speak. SAT 2 (9:30-
noon and 1:30-4pm): Workshops. Pre-regis-
ter. \$75 for all three events, \$60 for addi-
tional family members. \$15 for Friday
evening; \$40 each for Saturday morning and
afternoon sessions.

WORKSHOPS

ASCENDANT BOOKS LTD 10310-124 St.,
452-5372, 452-4924. THU 7 (7-9pm):
Healing Feng Shui: Revitalize your self and
your home. Presented by Nicole Marshall.
Pre-register. \$18.

**BRADHA KUMARIS MEDITATION CEN-
TRE** 208-10132-105 St., 425-1050.
www.bkwso.com. Meditation intro course
through Raja Yoga. Free. Pre-register.

CAPILANO LIBRARY 201 Capilano Mall,
98 Ave., 50 St., 496-1802. THU 7 (7pm):
Christmas Impressions. Pre-register.

CENTRE FOR WELLNESS IN MOTION N.
Edmonton, 459-3908. •Every SAT:
Introductory reflexology for family and
friends. Learn relaxation techniques and how
to love your feet.

**CITY OF EDMONTON'S COMMUNITY
SERVICES DEPARTMENT** 944-5453, 496-
5942. Free group for men and women over
60 who are experiencing difficulties in their
relationships with their adult children. Free.
Until Nov. 7, 1:30-4pm.

EDMONTON ITOSU-KAI KARATE 201,
10115-124 St., 975-6910. FRI 1 (6:30-9pm):
Open House. 10 yr-olds and up and parent
and adult only classes.

GRANT MACLEWAN COLLEGE •Jasper
Place Campus, 10045-156 St., 497-4301.

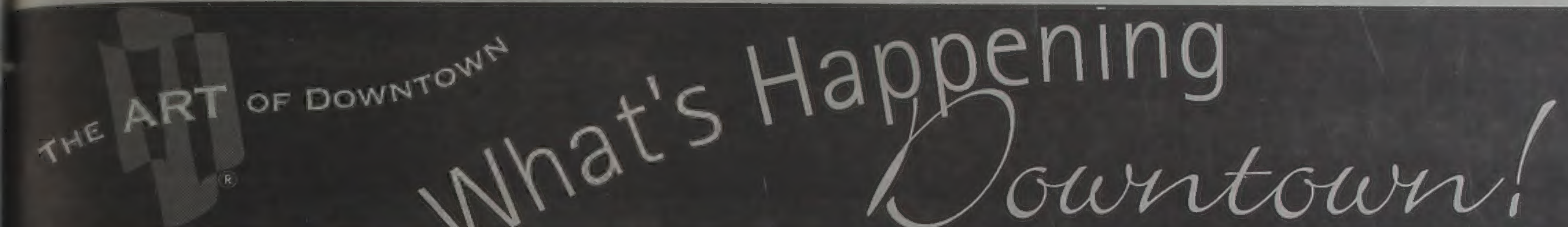
•Troubleshooting the Mac. Nov. 2-3.
•Introductory Macintosh. Nov. 5-Dec. 3. •A
Designer's Introduction to HTML. Nov. 2-3.
•Macromedia Flash. Level II. Nov. 5-Dec. 10.
•Website design and development Level II.
Nov. 7-Dec. 12. •User-centred web design.
Nov. 16-17. •Tango and samba workshop.
Sat, Nov. 2.

HARCOURT HOUSE 10215-112 St., 426-
4180. •Drop-in Life Drawing. •Drop-in
Figurative Sculpture.

ROBERTSON-WESLEY CHURCH 10209-
123 St., 433-1830. SAT 16 (9am-4pm):
Voluntary Simplicity and the "Cost of Cool."
For adults, children/young adults. TIX \$25 or
\$55 families (\$22 or \$50 members).

SPIRITUALIST CHURCH OF EDMONTON
9315-103A Ave., 424-8993. SAT 2 (7pm):
Demonstrating Platform Mediumship.
\$10. SUN 3 (1-7pm): Mediumship
Workshop. \$60.

WOODCROFT LIBRARY 13420-114 Ave.,
496-1830. •Every WED (7pm): Meditation
workshop.



ART GALLERIES

ALBERTA CRAFT COUNCIL GALLERY
10186-106 St., 488 G-6611, 488-5900.
Open MON-SAT 10am-5:30pm. •WESTERN
CRAFT: Showcase of artists who use
a Western theme in their works. Nov. 2-
Dec. 24.

**ART AND DESIGN IN PUBLIC PLACES
PROGRAM** SE Corner of 109 St., Jasper
Ave., 426-2122. Celebrate the Gateway Art
Project artwork No. 23 (a three-story
soundscape sculpture) designed by ID8
Design Group.

CENTRE FOR EDUCATION 1 Kingsway
Ave. Annual pottery sale. Free admission.
SAT, Nov. 9, 11am-2pm.

CITY MARKET 10165-97 St., 424-9001.
CRAFT FAIR: City Market annual Christmas
craft fair. Sun, Nov. 3-Thu, Nov. 21.
Tue-Fri 10am-5pm; Sat 7am-2pm;
closed Sun. Free.

EDMONTON ART GALLERY 2 Sir
Winston Churchill Sq., 422-6223,
www.eag.org. Open Mon-Wed and Fri
10:30am-5pm; Thu 10:30am-8pm; Sat,
Sun 11am-5pm. •OUT THERE IS SOME-
WHERE: THE ARCTIC IN PICTURES. Until Nov.
5. •MAX STREICHER: SILENUS. Until Nov.
17. •TAIGA CHIBA: ANCESTORS. Until Nov.
17. •EDMONTON CONTEMPORARY ARTISTS'
SOCIETY 10TH ANNIVERSARY EXHIBITION.
Until Nov. 17. •THU 31 (noon): Art for
Lunch: Dr. William Lakey lecture on the art
of printmaking. Free. •The Franklin
Expeditions. A Lecture by Dr. Owen Beattie.
SUN, Nov. 3, 2pm. •Media Art and Design
Exposed Lecture. Rachel Gotlieb, Design
Exchange, Toronto. THU, Nov. 7, 7pm.
•CHILDREN'S GALLERY: BECOME: Creating
by Don Moar. Opening. SUN, Nov. 3, 1-
5pm. •Admission: Members free, \$5 adult,
\$3 senior/student, \$2 child (6-12), free
child 5 and under). Free Thu after 4pm.

GIORDANO GALLERY Main Fl., Empire
Building, 10080 Jasper Ave., 429-5066.
Open Wed, Sat 12-4pm or by appoint-
ment. 10th Anniversary celebration.
Until Nov. 26.

LATITUDE 53 10137-104 St., www.lati-
tude53.org, 423-5353. Open Tue-Fri 10am-
5pm; Sat noon-5pm. •MYOPIC 10: Curated
by Donna Wawzonek. Featuring various
artists. Until Nov. 23. •PROJEX ROOM:
GOOSE BUMPS: Dolls in the T-shirt world,
works by Riikka Jokiahho. Until Nov. 23.

ORTONA GALLERY 2nd Fl., 9722-102
St., 439-6943. Open Thu-Sun noon-5pm. A
CIVILLO NERO: New paintings by Jimmy
Golden. Until Nov. 3.

SEGHERS STUDIO GALLERY 604A,
10030-107 St., Seventh Street Plaza, North
Tower, 425-6885. Open Tue-Thu 5:30-9pm
by appointment. Featuring works by
David Seghers, Robert von Eschen, Eric
Butterworth, Jeff Collins, Pamela How
Wickes, Neil McClelland, Jacqui Rohac.

SNAP GALLERY 10137-104 St., 423-
1492. Open Tue-Sat noon-5pm. Solo exhi-
bition of wall and floor-based works from
the Tide series by Japanese print artist
Koichi Kiyono. Until Nov. 16.

**SOSA (SOCIETY OF STUDENT ARTISTS)
GALLERY** 10154-103 St., Basement,
707-8305. Masquerade Ball: Contest for
best mask, live music, bobbing for apples.
THU, Oct. 31.

SPECTRUM ART GALLERY AND STUDIO
10867-96 St., 424-8803. Open daily 10am-
6pm. Paintings by Christopher Lucas. Work
by Patricia Young, Bridgit Turner, Deanna
Larson and David Phillips.

DISPLAYS/MUSEUMS

McKAY AVENUE SCHOOL 10425-99
Ave., 422-1970. Archives and museum
located along the river valley on the
Heritage Trail. Stroll in the Victorian-
era park.

KIDS STUFF

EDMONTON ART GALLERY 2 Sir
Winston Churchill Sq., 422-6223. THE
CHILDREN'S GALLERY: For children 4-12
yrs. •Camps and classes for children
and youth.

STANLEY A. MILNER LIBRARY 7 Sir
Winston Churchill Sq., 496-7000. •496-
7939. Every SAT: Research central, 9-12 yrs.
Until Dec. 14. Pre-register. •Every SUN
(2pm): Sunday storytime. Until Dec. 8.

LECTURES/MEETINGS

ENVIRONMENTAL RESOURCE CENTRE
10125-97 Ave., (403) 283 2025. WED 6
(7pm): Alberta Wilderness Association
Open House. Walking the Big Wild with
Karsten Heuer. Environmentalist, Karsten
Heuer, presents his new book about his
epic hike from Yellowstone to Yukon.
Pre-register.

**OPPORTUNITIES UNLIMITED NET-
WORKING GROUP** Edmonton Chamber
of Commerce, 600, 10123-99 St. (W.
door), 426-4620. SAT 1 (6:45-8:30am):
Speaker Wendy Luther presents Business
Waste Reduction Opportunities. \$2. Everyone
welcome. SAT 8 (6:45-8:30am):
Networking session. Speaker Wendy Bodnar
presents Building Energy in a Low Energy
World. \$2. Everyone welcome.

SACRED HEART CHURCH 10821-96 St.,
439-0631. •Every FRI: Community
Shamanic Drumming Circle.

LITERARY

CITY HALL Main Atrium. FRI 1 (7:30pm):
Presented by The Council of Canadians.
Mel Hurtig speaks to kick off his book tour
for The Vanishing Country: Is It Too Late to

Save Canada?

STANLEY A. MILNER LIBRARY 7 Sir
Winston Churchill Sq., Lower level theatre,
496-7000. THU 31 (7:30pm): Pierre Berton
reading from his book Cats I Have Known
and Loved. Free.

QUEER LISTINGS

BOOTS AND SADDLES 10242-106 St.
Large tavern with pool tables, restaurant,
shows. Members only.

BUDDYS NITE CLUB 117258 Jasper Ave.,
488-6636. Open 9-3. Gay Nite Club, no
membership needed, dance, strip contest,
wet contest, go-go boys. •Every MON:
Free pool. DJs Arrow Chaser, Jeffy Pop,
Code Red.

**GAY AND LESBIAN COMMUNITY CEN-
TRE OF EDMONTON (GLCCE)** Suite 45,
9916-106 St., www.edmc.net/glcce. 488-
3234. Open Mon-Fri, 1:30pm-5:30pm;
7pm-10pm. Support groups, library, youth
group and discussion nights.

GAY MEN'S OUTREACH CREW (GMOC)
45, 9912-106 St., 488-0564. A peer educa-
tion initiative for gay/bisexual men that
works toward preventing the spread of HIV
by improving self-esteem.

**HIV NETWORK OF EDMONTON SOCI-
ETY** 600, 10550-102 St., 488-5742.
Support services for people affected with
HIV/AIDS, info line, counseling, referrals,
support groups, preventive education pro-
grams, resource centre, speakers bureau,
Gay Men's Outreach Crew (GMOC), advoca-
cy and public awareness.

ICARE 702A, 10242-105 St., 448-1768.
www.icarealberta.org. The Interfaith Centre
for AIDS/HIV resources and education (for-
merly Interfaith Association on AIDS).
Providing spiritual support and connections
for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE, Suite
45, 9912-106 St. •Every 2nd THU each
month: Meeting.

PFLAG GLCCE, Suite 45, 9912-106 St.,
462-5958. •Every 3rd TUE (7:30pm):
Meeting. Support/education for parents,
families and friends of lesbians/gays/ bisex-
uals/transgenders.

THE ROOST 10345-104th St., 426-3150.
Open Mon-Sat 4pm-3am; Sun 8pm-3am. A
multi-level night club. Disco upstairs, west-
ern downstairs. TUE: Wild and Wet Contest,
DJ Left. WED: Amateur Strip w/Weena Luv,
Sticky Vicky, DJ Alvaro. THU: Charity Show.
Different show every week, DJ Jazzy. FRI:
Upstairs: Twisted Fruit w/DJs Sweetz,
Tripswitch, Alvaro. Downstairs: DJ Jazzy,
female stripper. SAT: Upstairs: DJ Jazzy.
Downstairs: XTC. SUN: Betty Ford
Hangover Clinic Show, DJ Jazzy.

SECRETS BAR AND GRILL 10249-107
St., 990-1818. Lesbian and gay
bar/restaurant.

**TRANSEXUAL/TRANSGENDER SUP-
PORT GROUP** GLCCE, Suite 45, 9912-
106 St., 488-3234. •Every 4th TUE ea.
month (7pm): Meeting. Information and
mutual support for transgendered people in
an open, friendly and safe environment.
Open to transsexuals, transvestites, cross-
dressers, drag queens/kings.

WOODY'S 11723 Jasper Ave., 488-6557.
Open Sun-Thu 1-12; Fri Sat 1-3. New Gay
Club, no membership needed. •Every SUN-
TUE (7-12am): Karaoke with Tizzy. •Every
WED: Game Show. •Every FRI: Free pool.
•Every weekend: Open stage, dance with
DJ Arrow Chaser.

YOUTH UNDERSTANDING YOUTH Gay
and Lesbian Community Centre of
Edmonton (GLCCE), 45, 9912-106 St., 488-
3234. •Every SAT (7-9pm): A facilitated
social/support group for lesbian, gay, bisex-
ual, transgendered, straight, and question-
ing youth who are under the age of 25.
www.yuyouth.tripod.com/yuy.

SPECIAL EVENTS

GLOBAL VISIONS Citadel Theatre, Zeidler
Hall; Stanley A. Milner Library; Edmonton
Art Gallery, 414-1052, 420-1757. Global
Visions Film Festival. Nov. 6-11. •PARA-
MOUNT THEATRE. THU 7: Opening Night
Gala 2002 Global Visions Film Festival. TIX
\$55 superpass, \$25 minipass, \$12 opening
gala screening, \$12 Sat night gala, \$7 reg-
ular screenings.

GRANT MACLEWAN COLLEGE City Centre
Campus, 107000-104 Ave., www.macle-
wan.ca. SAT 2 (10am-4pm): Open house:
Displays, seminars, tours and entertain-
ment. Free parking.

HOPS BUILDING 10012 Jasper Ave. WED
6-SAT 9 (11am-3pm and 4pm-9pm): Taste
of the West: Presented by Edmonton
Klondike Days Association. Celebrate the
Canadian Finals Rodeo. TIX \$9 @ TIX on
the Square.

THEATRE

CARNIVAL OF SOULS Various locations,
471-1586, 420-1757. Presented by
Northern Light Theatre. Carnival of Souls
stirs up a cauldron of chills and thrills of
theatrical entertainment with something for
audiences of all ages. Until Nov. 3. Adv.
tickets @ TIX on the Square. •Edmonton
City Centre East, 3rd Fl., 10025-102 Ave.
House of Screams Haunted House: Until Oct.
31. TIX \$5 or Carnival of Souls pass.
•Metro Cinema, Zeidler Hall, Citadel
Theatre, 9828-101A Ave. Horror Film
Festival: Two films, Haxan (Witchcraft
Through the Ages) (Italian with English sub-
titles). Opera by director Dario Argento.
Oct. 31-Nov. 3. TIX \$8 adult, \$7
student/senior @ door or Carnival of Souls
festival pass (arrive 15 mins before show-
time). TIX \$25 festival passes (valid for all
ticketed events).

PROOF Citadel, Shoctor Theatre, 9828-
101A Ave., 425-1820. By David Auburn.
Catherine, a gifted young woman faces the
challenges of a mentally ill father. Nov. 9-
Dec. 1. TIX \$24-\$52, \$69 opening night.
Half-price rush seats available one hour
before each performance.

**SISTER MARY IGNATIUS EXPLAINS IT
ALL FOR YOU AND THE ACTOR'S
NIGHTMARE** Citadel Theatre, 9828-101A
Ave., 425-1820, 420-1757. By Christopher
Durang. Double bill. One satire and one
off-the-wall comedy. Until Nov. 17. TIX @
TIX on the Square.

SURVIVAL: THE IMPROVISATION GAME
Jagged Edge Theatre, 3rd Fl. City Centre
East, 479-0323. •Every FRI \$5.

THROUGH A GLASS DARKLY Jekyll and
Hyde Pub, 10610-100 Ave., 435-8542,
420-1757. Presented by Sound and Fury
Theatre. Adapted by Scott Sharplin. The
inmates of Dr. Hesselius' Travelling Asylum
have some unsettling stories to tell. Tales
that reveal the supernatural and psycholog-
ical horrors that lurk within our souls. Until
Nov. 3. TIX \$12 adult, \$10 student/senior @
TIX on the Square, @ door.

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DANCE MOSAIC LTD. 206, 10609-101
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**FILM AND VIDEO ARTS SOCIETY OF
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messages, attaching files, assembling a
contact list, reading and organizing your
mail. Pre-register. TIX \$19 member, \$29
non-member. THU 7 (7pm): First Steps On
The Internet: Hands-on course.
Introduction to the common features of
Internet Explorer. Pre-register. \$19 member,
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 Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be published, except by mistake. Free ads will not be taken over the phone. Free ads will run for four weeks, if you require an ad to be renewed or cancelled please phone 426-1996 or fax 426-2889. Please fax your ad to 426-2889, or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

artist to artist

Reception and administrative volunteers required for Centre for Contemporary Visual Art. Please contact Carole at Latitude 53 @ 423-5353, or e-mail: info@latitude53.org.

Volunteer photographer required for Centre for Contemporary Visual Art. Documentation of exhibitions and special events. Please contact Carole at Latitude 53 @ 423-5353, or e-mail: info@latitude53.org.

The Ukrainian Resource and Development Centre (URDC) at Grant MacEwan College is calling for applications for seven awards (writing, video arts, music, visual and Ukrainian folk art, broadcast and media arts, and international initiatives in deaf studies). Application deadline Nov. 30. Ph 497-4374 for info.

Art & Design in Public Places Program National Call to Video Artists, themed as "Nature as Capital", with cash awards. Curated by John K. Grande. Submissions deadline: Nov. 25. Application at www.theworks.ab.ca ph 426-2122 for info.

BRIGADOON cast and crew-Sherard is holding auditions for this charming musical. Everyone is welcome! A variety of production positions are available too. Call Phil 424-4090 or e-mail: smta.brigadoon@telus.net

Sound & Fury Theatre seeks original monologues and one-person scenes for our One's A Crowd Festival. Submit to soundandfury@marica.org or call 435-8542 for info.

Jubilations Dinner Theatre is always looking for new talent. If you are interested in booking an audition call 484-2424, and leave a message for Kelly Fanchi.

Want to act in movies? We are holding film acting workshops for new or experienced actors. Laune 481-6090.

musicians

Experienced drummer looking for jazz/funk/fusion band/musician. Ph John @ 443-0629/995-8220.

Bass player wanted. Familiar with new and classic rock. To do originals and cover. To record and perform. Ph Daryl (780) 718-3988.

Honky-tonkin', chicken-pickin' lead guitarist needed for old-style country band. Covers and originals. Contact Mike, 451-3341.

musicians

Fiddle player needed for old-style country band. Ability to play other instruments an asset. Covers and originals. Contact Mike 451-3341.

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Female vocalist, performance exp. relaxed presence-opportunity knocking? Want to play-back-up, lead, production orientated stuff-style? Call Blue 488-0665.

Bass player wanted m/f, for seriously fun jammin. Classic rock, metal and blues. Must like beer. Taras 435-3142.

Rock band needs **bass player**. Diversity, dedication, and creativity required. variety of infl. from rush to chili peppers. Arvind 464-3646.

Seeking choral voices: left wing labour group. Rehearsals Sundays 3-5pm. Contact: Naomi 465-7893, or into@notredamedeshananes.ca

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Part-time audio engineer wanted for post production studio. Fax resume attn: Troy 403-295-1426.

Marketing company seeking dynamic 18yo to 28 yo representatives for promotion in November. Part-time/weekend \$12/hr. Please e-mail Stephanie at talent@gearvx.com.

DRIVERS WANTED: \$15+/hr., Wednesdays (night) and Thursday (daytime), permanent/part-time. Must have mini-van or truck. Looking for reliable and responsible person. Please call 907-0570.

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 All events to take place at: Spiritualist Church of Edmonton 9315-103A Ave.

volunteers

WORLD HERITAGE
 seeking local volunteer representatives to provide high school students from several countries with local program support. Call Angela @ 745-4147 or 1-800-888-9040.

Be Billy's Bud!
THE CHILDREN'S ABILITY FUND is seeking fun-loving volunteers who are able to commit the gift of time and experience to a variety of events and projects throughout the year. Ph Patricia @ 454-9191 ext: 227 for info.

Help a child in the inner city
 C.A.P. Head Start (an early education and prevention program for preschool-aged children from low-income families in Edmonton's inner city). Currently seeking volunteers to work as Classroom Assistants. Morning and afternoon shifts available Mon-Thurs. Ph Susan 422-7151 ext. 237, e-mail: skoles@atonementhome.com

Canada World Youth ... Opportunity for Aboriginal youth in international development education! The Aboriginal Youth Leadership program will take place from Jan-Apr. 2003. A group of eight Aboriginal youth from Alberta will spend this time together in the rural community of Amatlan, near Cuernavaca, Mexico. Ph 455-2200 for info.

YMCA Edmonton is currently recruiting for 9 month paid work experience opportunities. Information sessions held Tue and Thu 2pm at 10211-105 St.

VOLUNTEER OPPORTUNITY - Be part of the Global Picture with Canada World Youth. The Youth Exchange programs are for 17-20 year olds and for up to seven months. CANADA WORLD YOUTH, Western Canada Regional Office #205 10816A-82 Ave., Edmonton, AB, T6E 1A1 Ph: 432-1877, 1-877-929-6884, e-mail: westquest@cwyy-jcm.org
 Deadline for applications Dec. 6.

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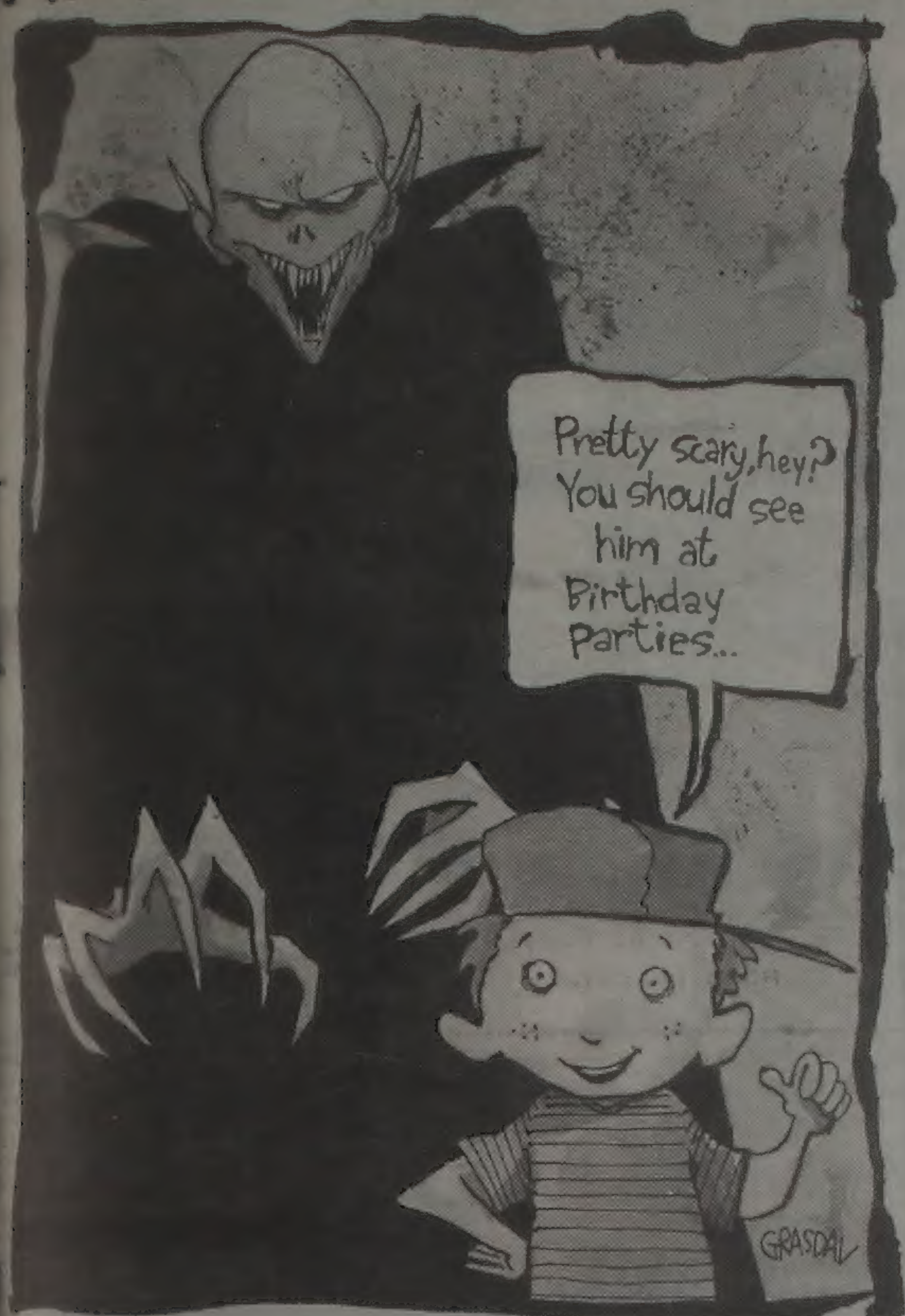
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ments. Call Home Care, Heather 423-8288.
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Volunteers needed for the Jingle Bell run for
arthritis. Sun, Nov. 10. Ph 424-1740 for info.
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The AISH Network of Alberta Society is seeking
volunteers for various projects, if you are inter-
ested please contact Mirella Sacco at 424-2374.
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**Volunteers needed for "Edmonton Chinese
Garden Society"**. Call George 432-1792 for
more info. Help needed in fundraising. Tickets
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na1010

volunteers

U of A is looking for women b/t 18-45 yrs. to
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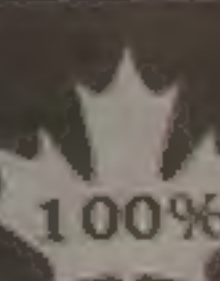
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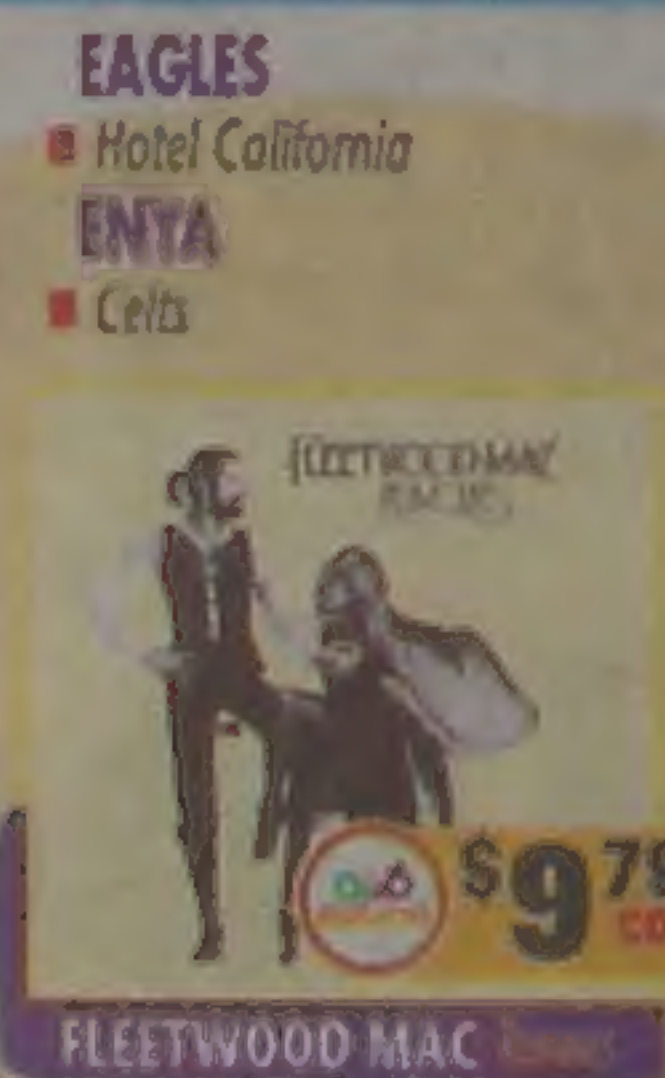
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